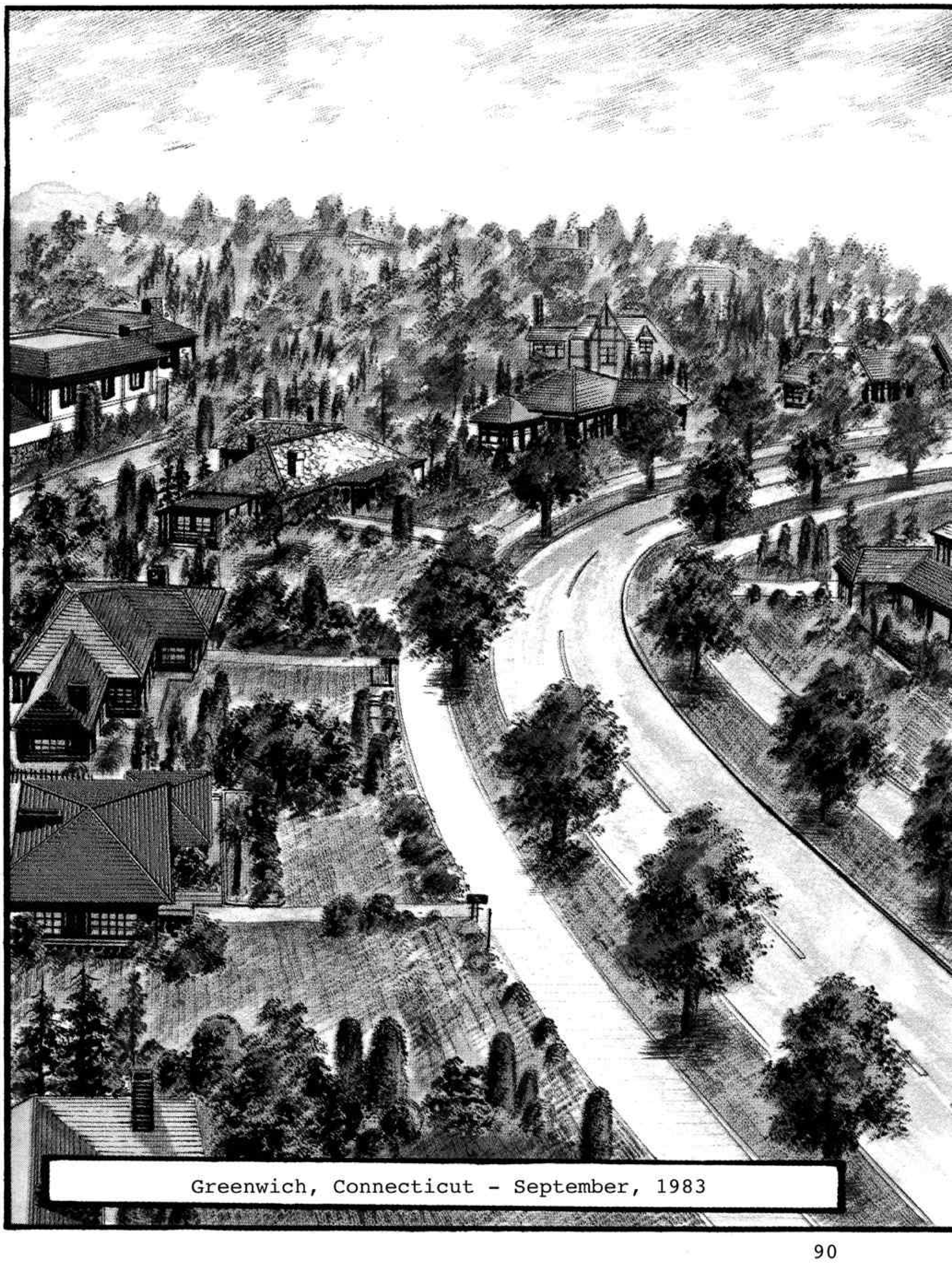
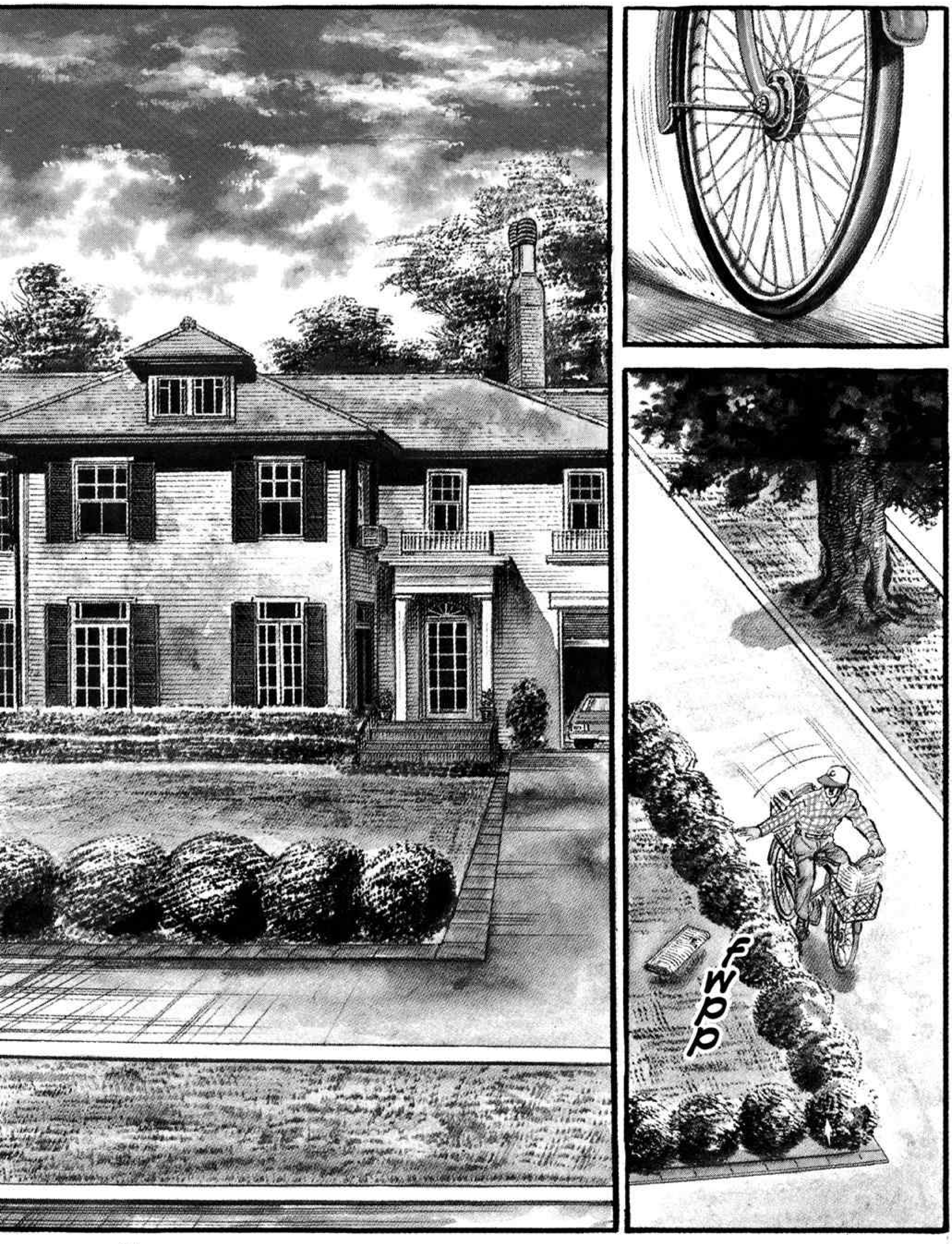
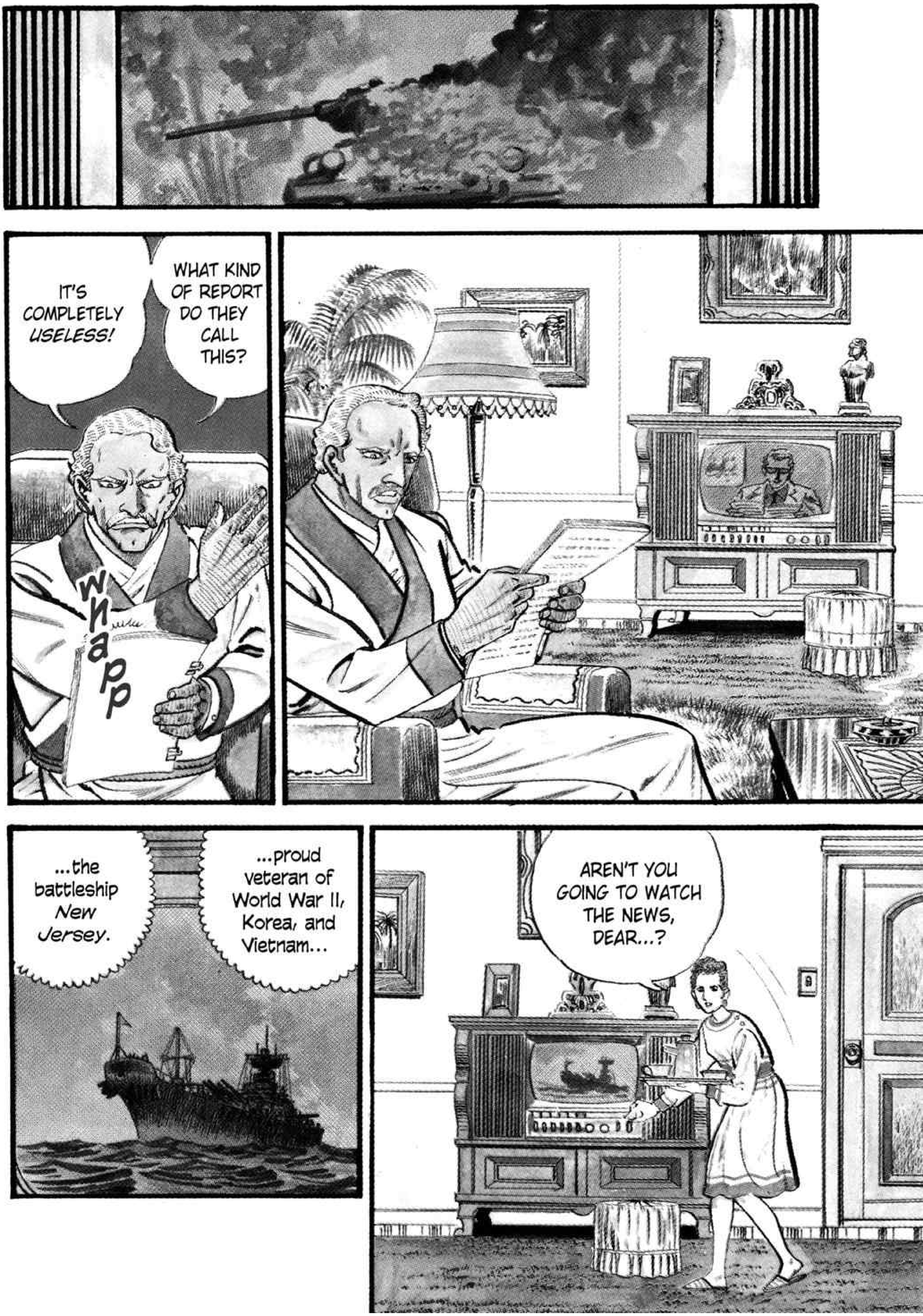
HEADHUNTER

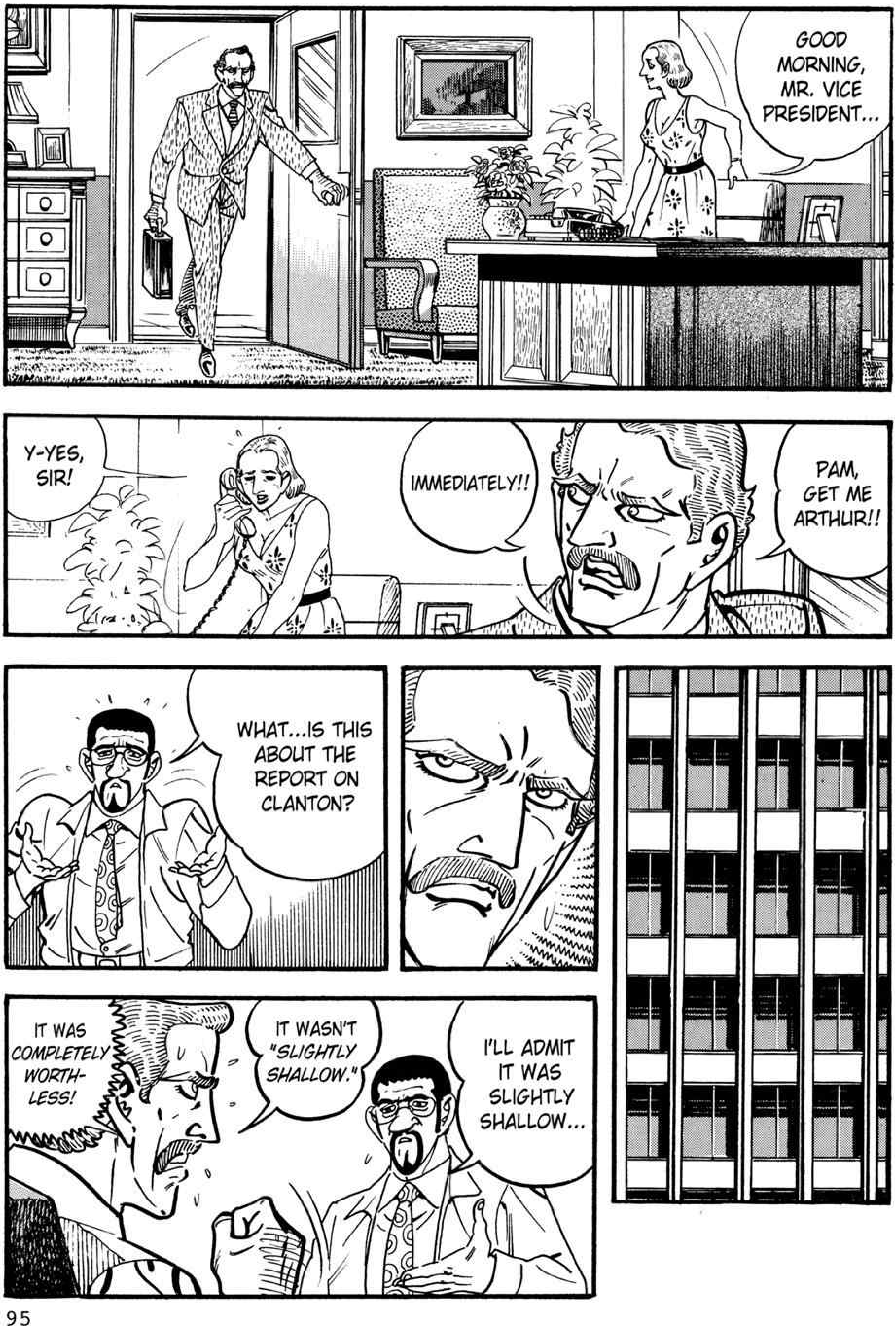

Greenwich, Connecticut - September, 1983

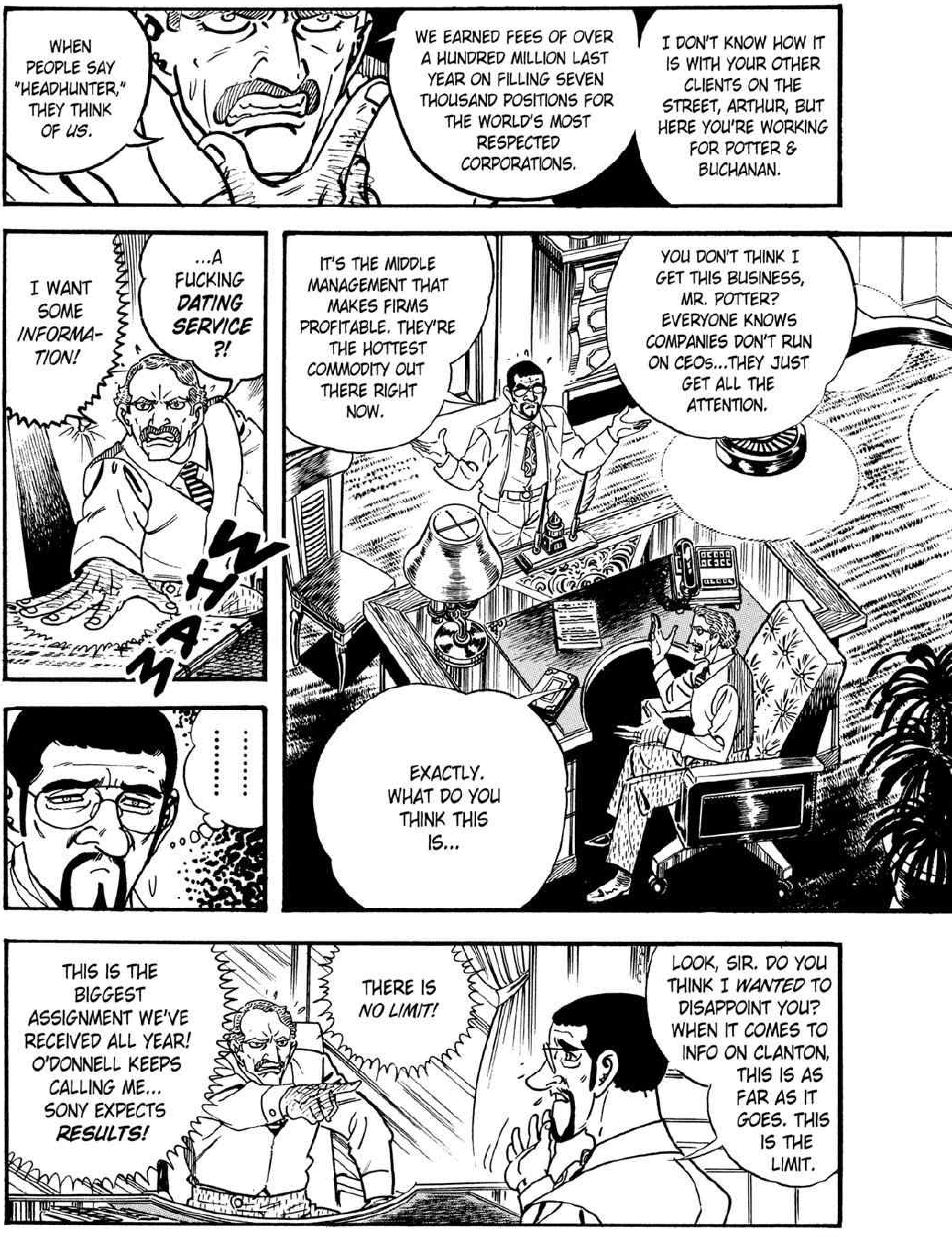

FWPP

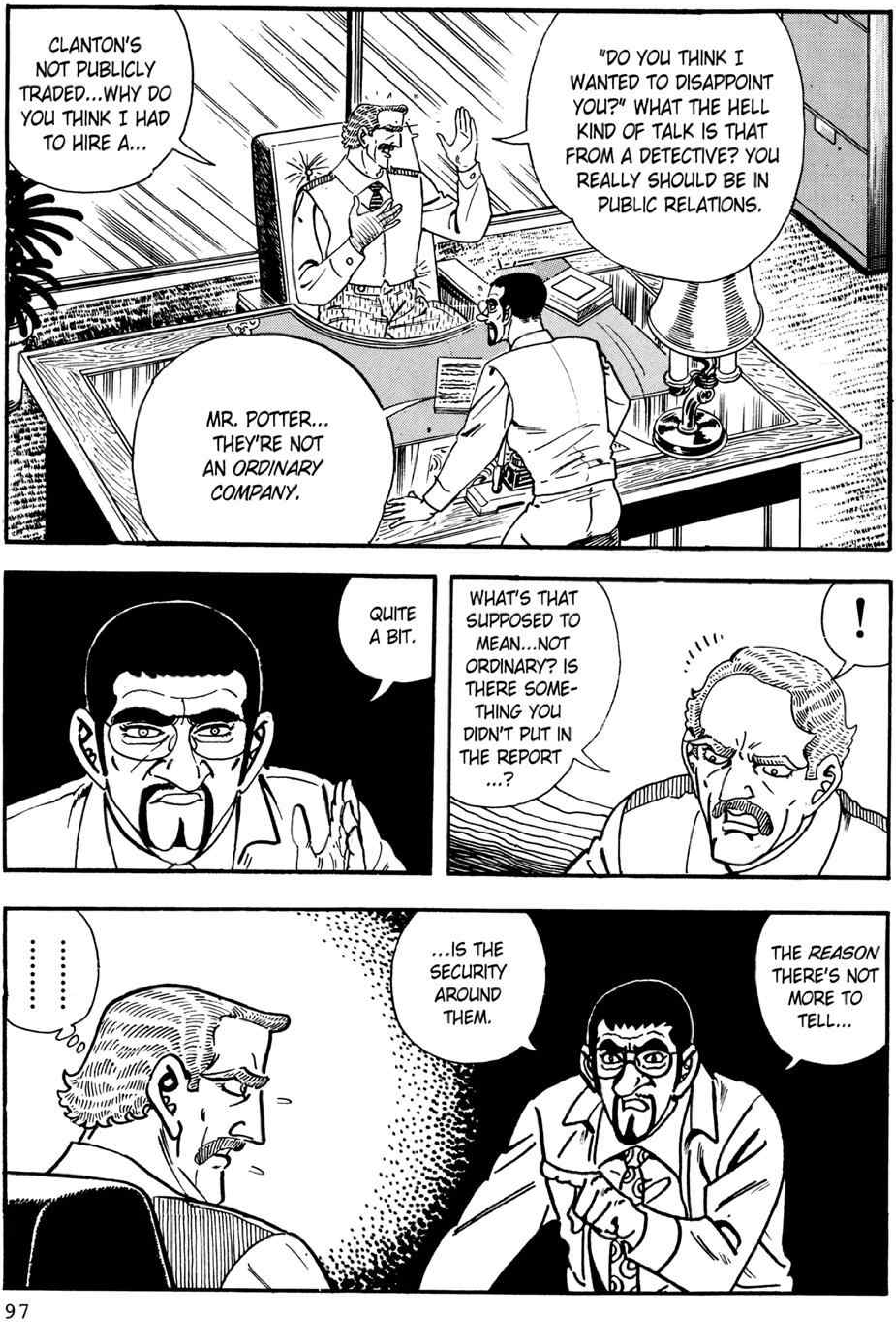

WHAT KIND OF REPORT DO THEY CALL THIS?
IT'S COMPLETELY *USELESS!*
whapp
...proud veteran of World War II, Korea, and Vietnam...
...the battleship *New Jersey*.
AREN'T YOU GOING TO WATCH THE NEWS, DEAR...?

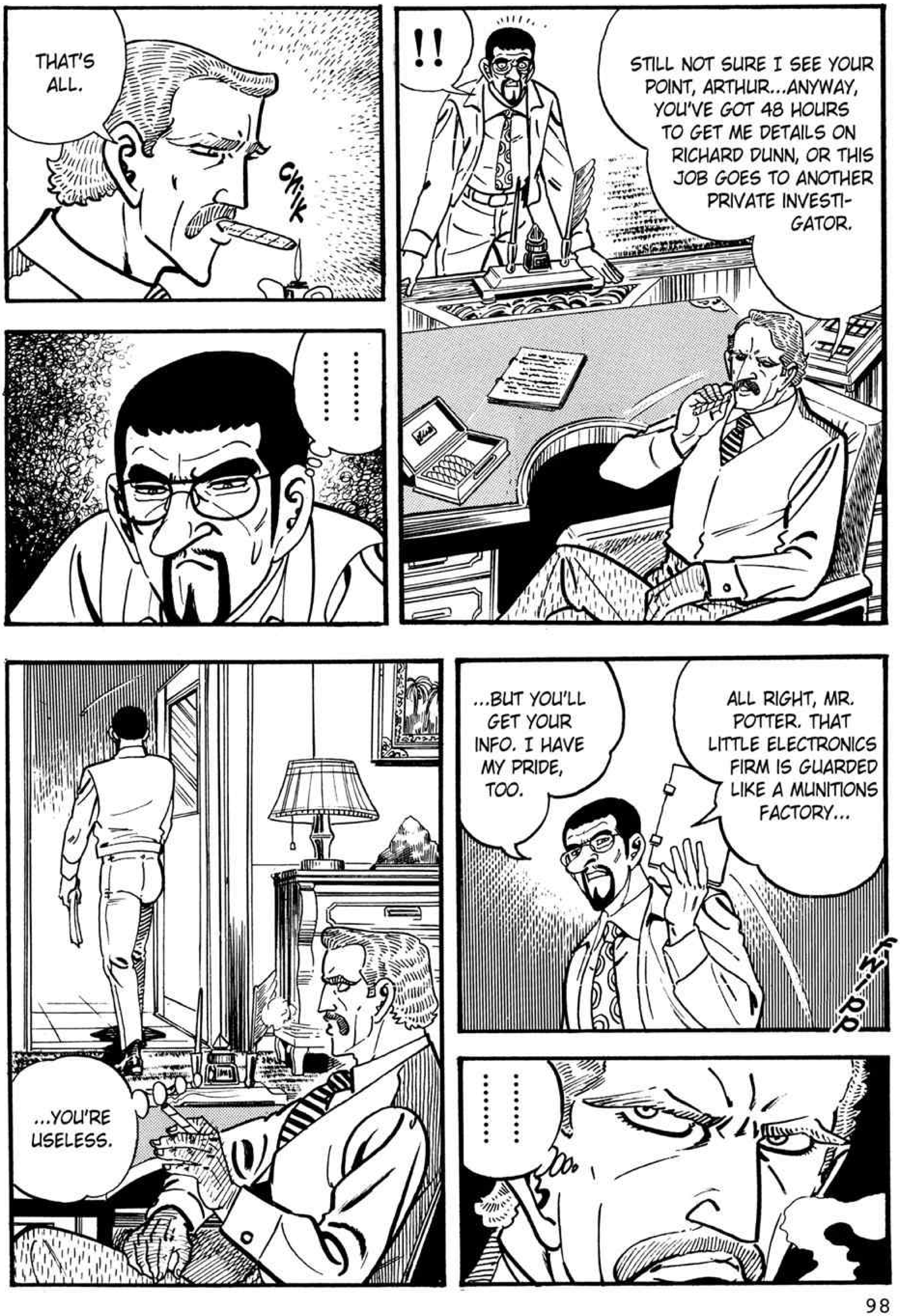
SAM...YOU HAD A CALL FROM GRANDFATHER LAST NIGHT...
This mission in support of...
Recently recommissioned by President Reagan after 15 years of inactivity, the New Jersey, now armed with Tomahawk missiles, is headed for the waters off Lebanon.
WIDE NEWS
NO TIME FOR THAT! I'VE GOT A WAR GOING ON AT WORK!
VVVVVBBRRRRRMMMM

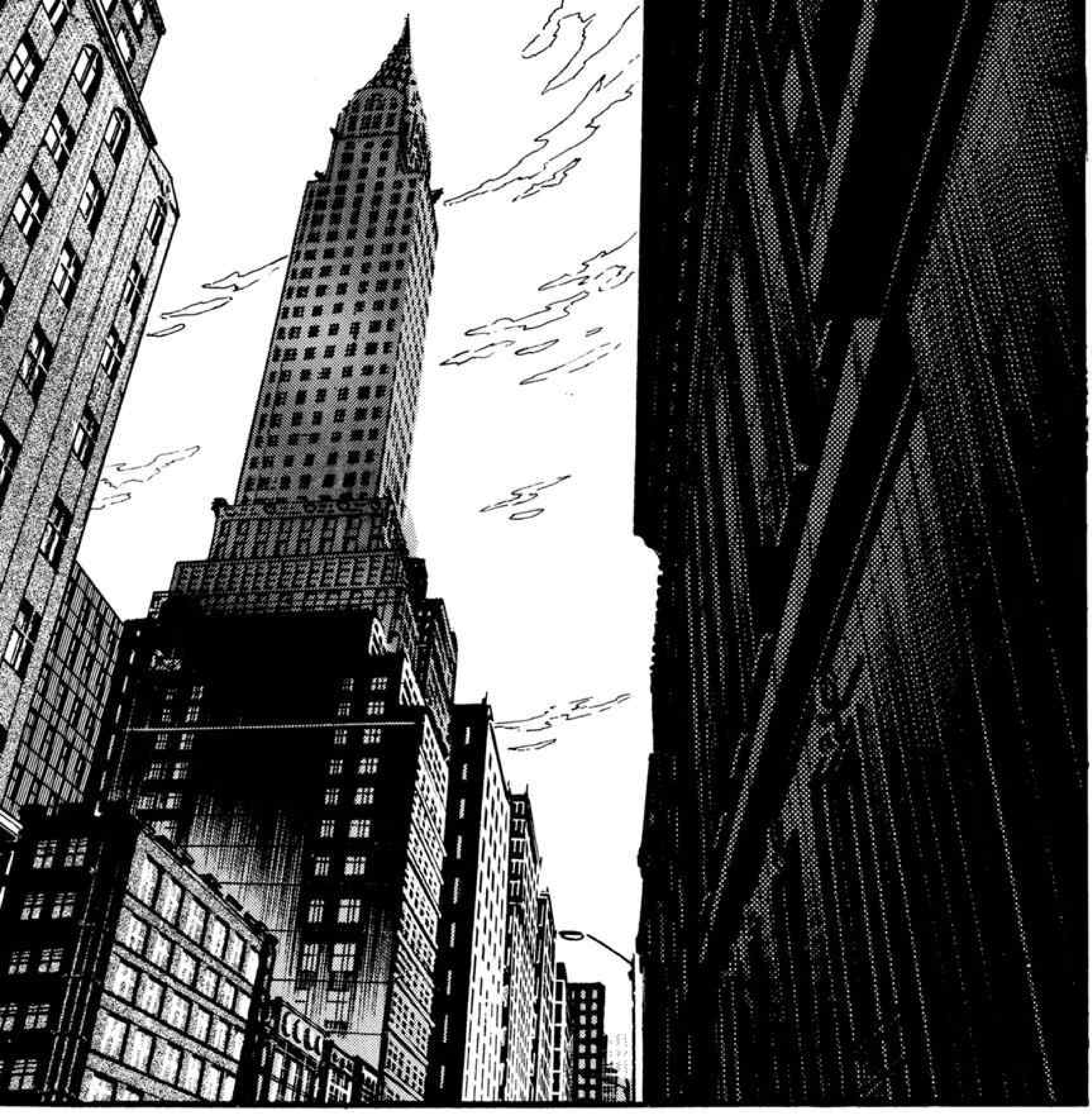
PART 1 BIG BUSINESS


GOOD MORNING, MR. VICE PRESIDENT...
PAM, GET ME ARTHUR!!
IMMEDIATELY!!
Y-YES, SIR!
WHAT...IS THIS ABOUT THE REPORT ON CLANTON?
I'LL ADMIT IT WAS SLIGHTLY SHALLOW...
IT WASN'T "SLIGHTLY SHALLOW."
IT WAS COMPLETELY WORTHLESS!


I DON'T KNOW HOW IT IS WITH YOUR OTHER CLIENTS ON THE STREET, ARTHUR, BUT HERE YOU'RE WORKING FOR POTTER & BUCHANAN.
WE EARNED FEES OF OVER A HUNDRED MILLION LAST YEAR ON FILLING SEVEN THOUSAND POSITIONS FOR THE WORLD'S MOST RESPECTED CORPORATIONS.
WHEN PEOPLE SAY "HEADHUNTER," THEY THINK OF *US*.
IT'S THE MIDDLE MANAGEMENT THAT MAKES FIRMS PROFITABLE. THEY'RE THE HOTTEST COMMODITY OUT THERE RIGHT NOW.
YOU DON'T THINK I GET THIS BUSINESS, MR. POTTER? EVERYONE KNOWS COMPANIES DON'T RUN ON CEOs...THEY JUST GET ALL THE ATTENTION.
EXACTLY. WHAT DO YOU THINK THIS IS...
...A FUCKING ***DATING SERVICE***?!
I WANT SOME *INFORMATION!*
WHAM
......
LOOK, SIR. DO YOU THINK I *WANTED* TO DISAPPOINT YOU? WHEN IT COMES TO INFO ON CLANTON, THIS IS AS FAR AS IT GOES. THIS IS THE LIMIT.
THERE IS *NO LIMIT!*
THIS IS THE BIGGEST ASSIGNMENT WE'VE RECEIVED ALL YEAR! O'DONNELL KEEPS CALLING ME... SONY EXPECTS ***RESULTS!***

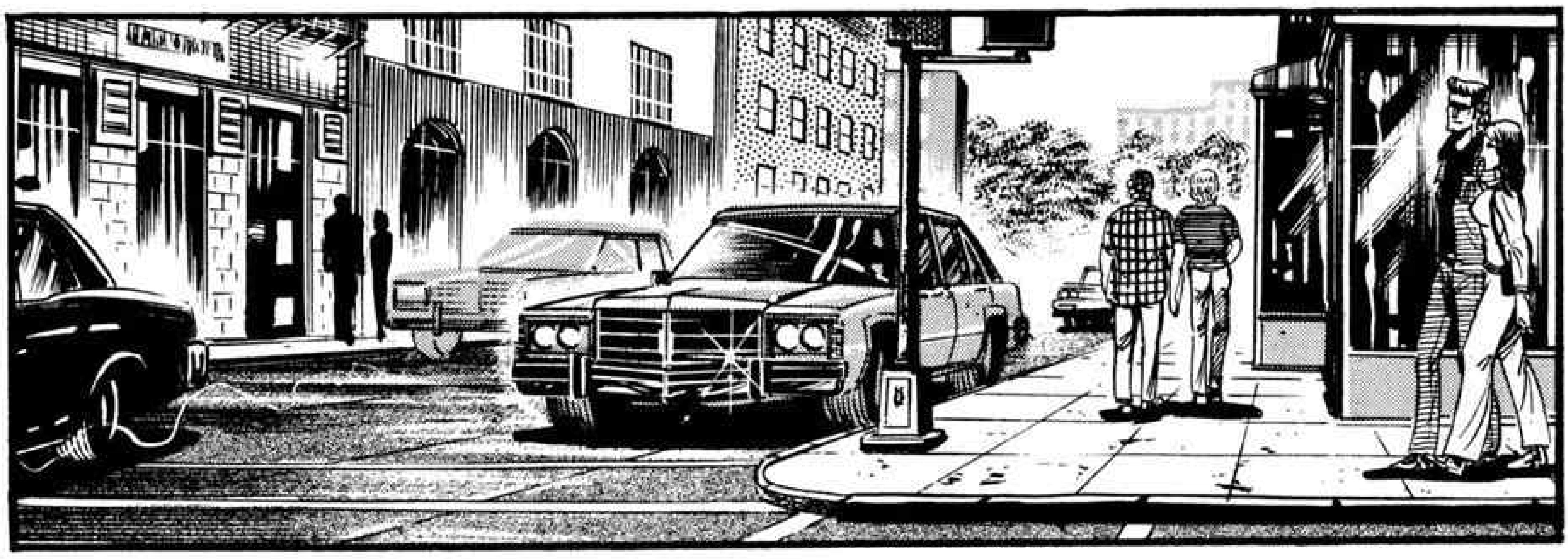

"DO YOU THINK I WANTED TO DISAPPOINT YOU?" WHAT THE HELL KIND OF TALK IS THAT FROM A DETECTIVE? YOU REALLY SHOULD BE IN PUBLIC RELATIONS.
CLANTON'S NOT PUBLICLY TRADED...WHY DO YOU THINK I HAD TO HIRE A...
MR. POTTER... THEY'RE NOT AN *ORDINARY COMPANY.*
!
WHAT'S THAT SUPPOSED TO MEAN...NOT ORDINARY? IS THERE SOMETHING YOU DIDN'T PUT IN THE REPORT ...?
QUITE A BIT.
THE *REASON* THERE'S NOT MORE TO TELL...
...IS THE SECURITY AROUND THEM.
......

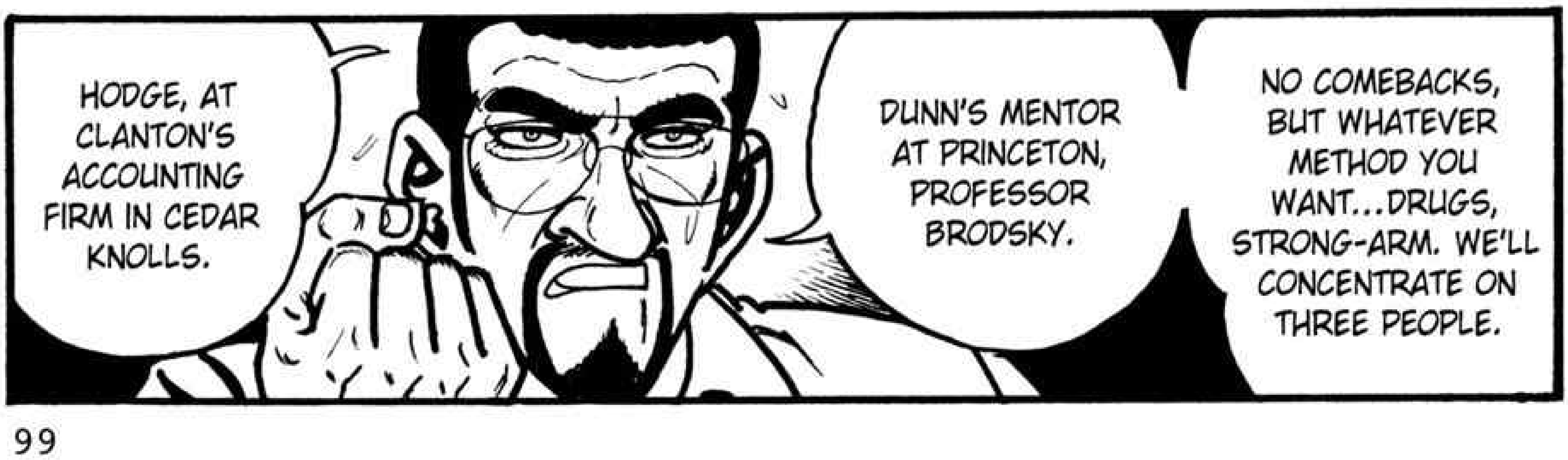

THAT'S ALL.
CHIK
!!
STILL NOT SURE I SEE YOUR POINT, ARTHUR...ANYWAY, YOU'VE GOT 48 HOURS TO GET ME DETAILS ON RICHARD DUNN, OR THIS JOB GOES TO ANOTHER PRIVATE INVESTIGATOR.
......
...YOU'RE USELESS.
ALL RIGHT, MR. POTTER. THAT LITTLE ELECTRONICS FIRM IS GUARDED LIKE A MUNITIONS FACTORY...
...BUT YOU'LL GET YOUR INFO. I HAVE MY PRIDE, TOO.
FWIPP
......



PART 2

MIDTOWN

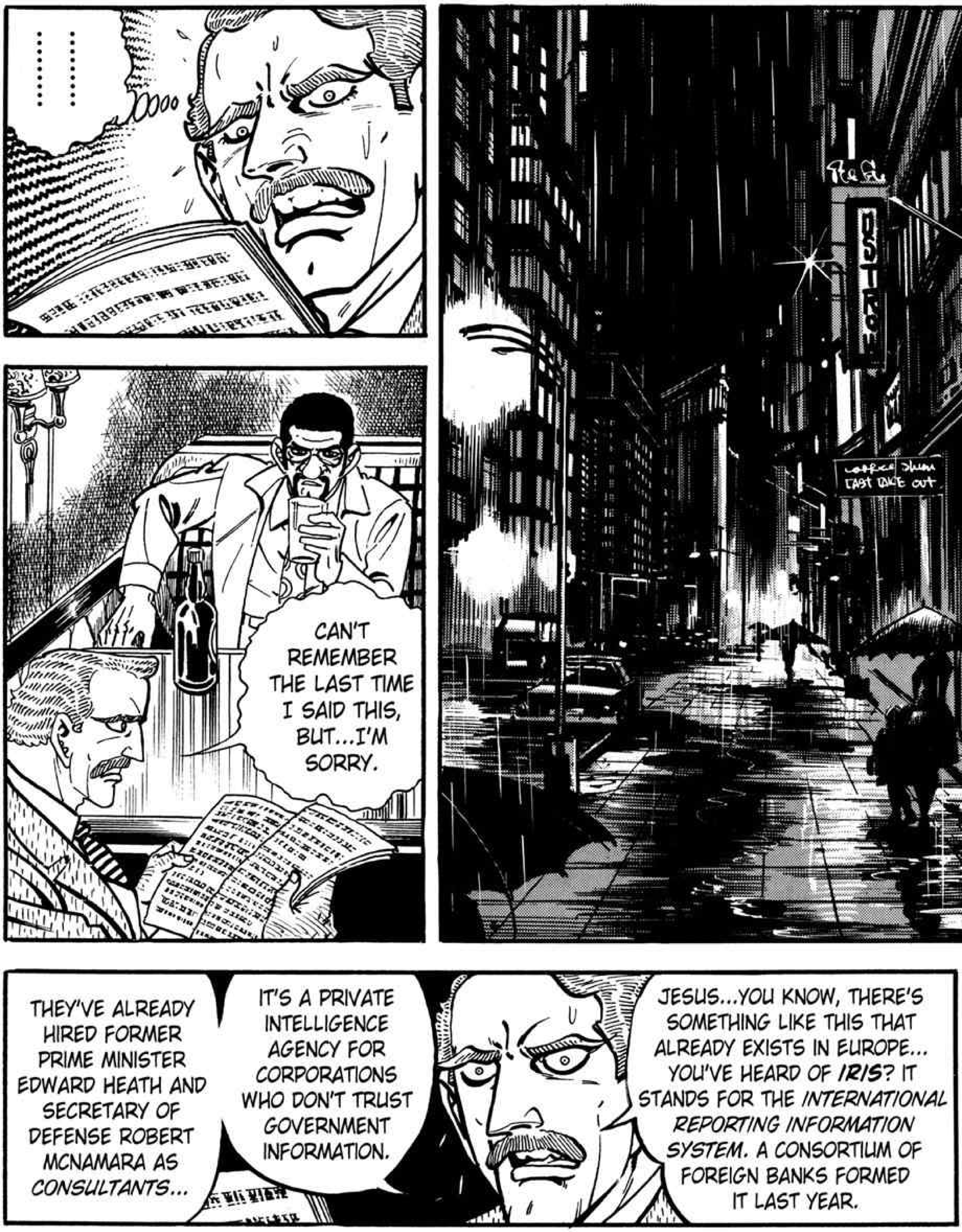



NO COMEBACKS, BUT WHATEVER METHOD YOU WANT...DRUGS, STRONG-ARM. WE'LL CONCENTRATE ON THREE PEOPLE.
DUNN'S MENTOR AT PRINCETON, PROFESSOR BRODSKY.
HODGE, AT CLANTON'S ACCOUNTING FIRM IN CEDAR KNOLLS.

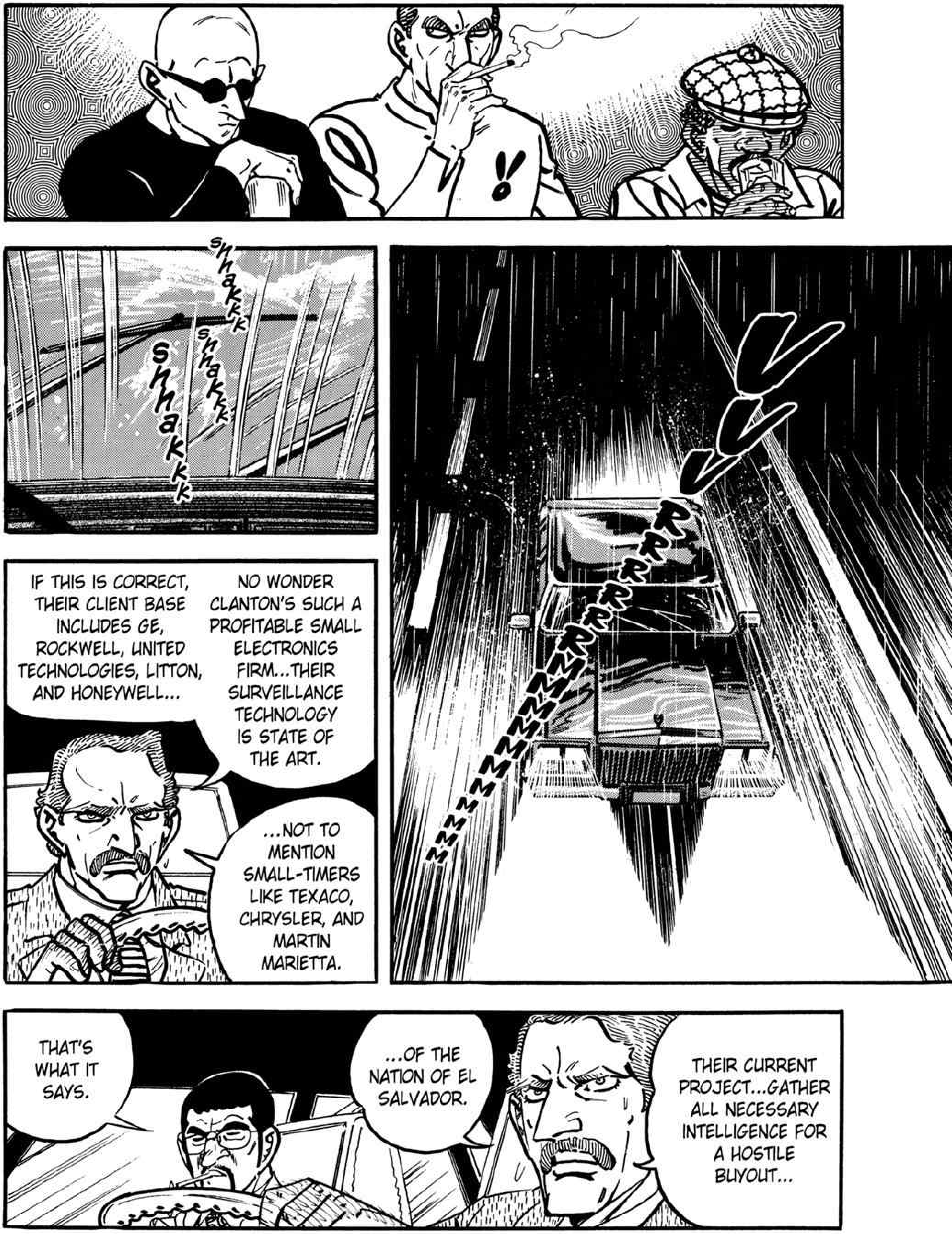
AND, IF WE CAN GET TO HER, CLANTON'S HR CHIEF ...
...PATRICIA TARRABON.
......
WHEN I WAS STILL IN THE ARMY, I'D HEAR RUMORS ABOUT CLANTON. THEY'RE SUPPOSED TO BE A COMMUNICATIONS TECHNOLOGY COMPANY, OKAY...
...BUT BACK IN THE 70s, IN IRAN, THEY WERE ALWAYS STEPPING ON THE CIA'S TOES...
...AND GATHERING DATA FOR INTERNATIONAL TELEPHONE & TELEGRAPH.
THEY'RE LINKED TO ITT?!
I'VE HEARD THAT TOO...
IT WAS RIGHT AFTER THEY OVERTHREW ALLENDE IN CHILE...CLANTON HELPED THEM MOVE BEYOND SOUTH AMERICA, THEY SAY.
...HERE'S A THOUSAND FOR NOW. YOU GUYS GET ME A FULL PROFILE ON RICHARD DUNN BY 10 O'CLOCK WEDNESDAY, THERE'LL BE ANOTHER FIVE. EACH.
THIS ISN'T JUST A CASE FOR ME ANYMORE.
MY REPUTATION'S ON THE LINE. *BE AGGRESSIVE.*
YES, SIR.

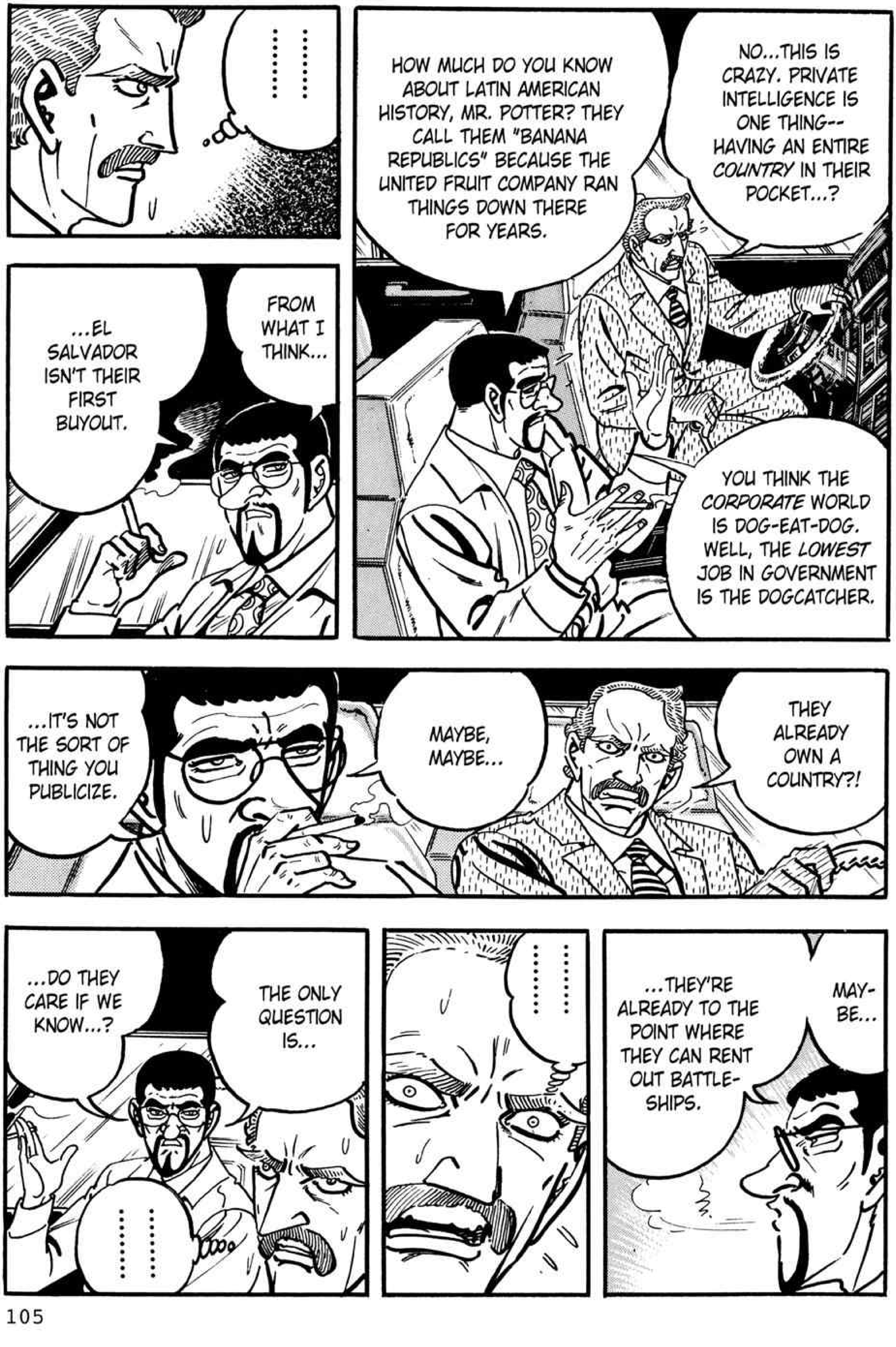
I'M COUNTING ON YOU.
……
……

PART 3 BUYOUT

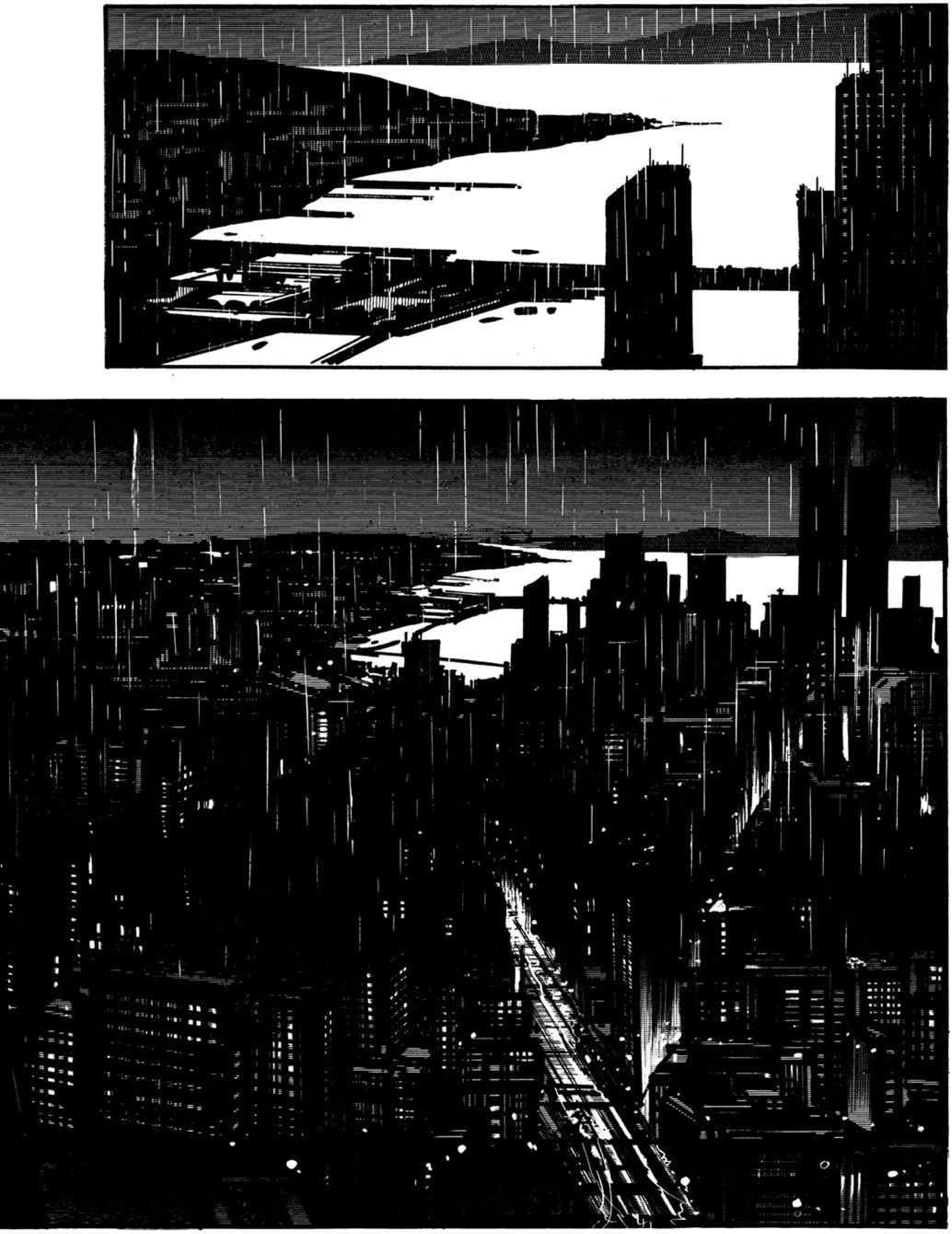

......
......
Oooo
CAN'T REMEMBER THE LAST TIME I SAID THIS, BUT...I'M SORRY.
JESUS...YOU KNOW, THERE'S SOMETHING LIKE THIS THAT ALREADY EXISTS IN EUROPE... YOU'VE HEARD OF *IRIS*? IT STANDS FOR THE *INTERNATIONAL REPORTING INFORMATION SYSTEM*. A CONSORTIUM OF FOREIGN BANKS FORMED IT LAST YEAR.
IT'S A PRIVATE INTELLIGENCE AGENCY FOR CORPORATIONS WHO DON'T TRUST GOVERNMENT INFORMATION.
THEY'VE ALREADY HIRED FORMER PRIME MINISTER EDWARD HEATH AND SECRETARY OF DEFENSE ROBERT MCNAMARA AS *CONSULTANTS*...

...THAT'S THE CALIBER OF THEIR ORGANIZATION.
IT LOOKS LIKE CLANTON BEAT THEM TO THE CONCEPT.
THEY'VE BEEN SCORING COUPS FOR AT LEAST THE LAST TEN YEARS... LITERALLY.
......
...WHERE ARE THE MEN WHO RESEARCHED THIS?!
I SENT THEM OUT OF STATE LAST NIGHT... IF YOU'RE SATISFIED...
...I'D LIKE TO TAKE MY FEE...
...AND DISAPPEAR MYSELF.
......
THIS IS... MORE THAN I WANTED TO KNOW.
YOU'D BE SURPRISED HOW OFTEN THAT HAPPENS TO DETECTIVES.

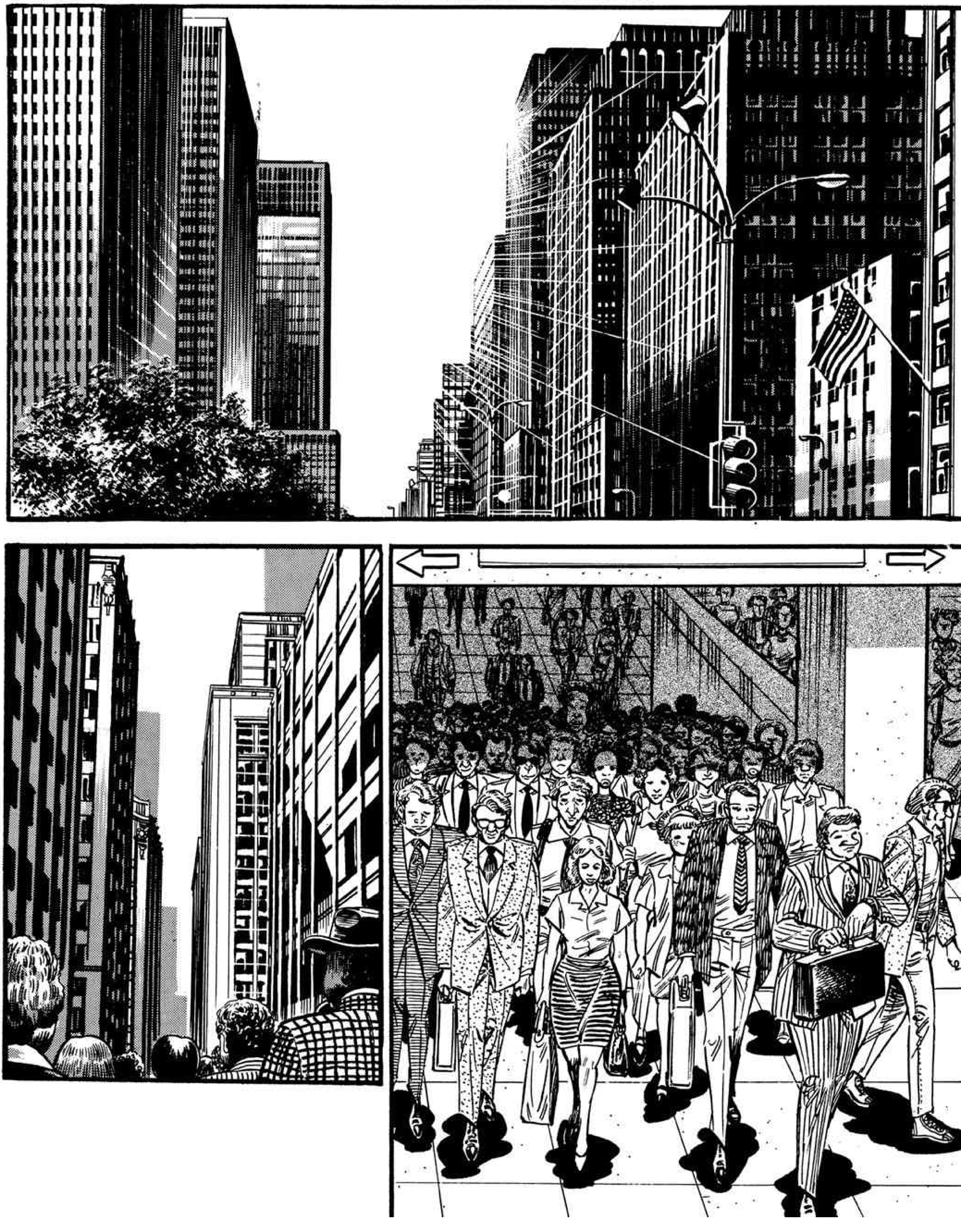

!!
SHHAKKK
SHHAKKK
SHHAKKK
VVVRRRRRRMMMMMMMMM
IF THIS IS CORRECT, THEIR CLIENT BASE INCLUDES GE, ROCKWELL, UNITED TECHNOLOGIES, LITTON, AND HONEYWELL...
NO WONDER CLANTON'S SUCH A PROFITABLE SMALL ELECTRONICS FIRM...THEIR SURVEILLANCE TECHNOLOGY IS STATE OF THE ART.
...NOT TO MENTION SMALL-TIMERS LIKE TEXACO, CHRYSLER, AND MARTIN MARIETTA.
THEIR CURRENT PROJECT...GATHER ALL NECESSARY INTELLIGENCE FOR A HOSTILE BUYOUT...
...OF THE NATION OF EL SALVADOR.
THAT'S WHAT IT SAYS.


NO...THIS IS CRAZY. PRIVATE INTELLIGENCE IS ONE THING--HAVING AN ENTIRE *COUNTRY* IN THEIR POCKET...?
HOW MUCH DO YOU KNOW ABOUT LATIN AMERICAN HISTORY, MR. POTTER? THEY CALL THEM "BANANA REPUBLICS" BECAUSE THE UNITED FRUIT COMPANY RAN THINGS DOWN THERE FOR YEARS.
YOU THINK THE *CORPORATE* WORLD IS DOG-EAT-DOG. WELL, THE *LOWEST* JOB IN GOVERNMENT IS THE DOGCATCHER.
......
FROM WHAT I THINK...
...EL SALVADOR ISN'T THEIR FIRST BUYOUT.
THEY ALREADY OWN A COUNTRY?!
MAYBE, MAYBE...
...IT'S NOT THE SORT OF THING YOU PUBLICIZE.
MAY-BE...
...THEY'RE ALREADY TO THE POINT WHERE THEY CAN RENT OUT BATTLESHIPS.
......
THE ONLY QUESTION IS...
...DO THEY CARE IF WE KNOW...?
......

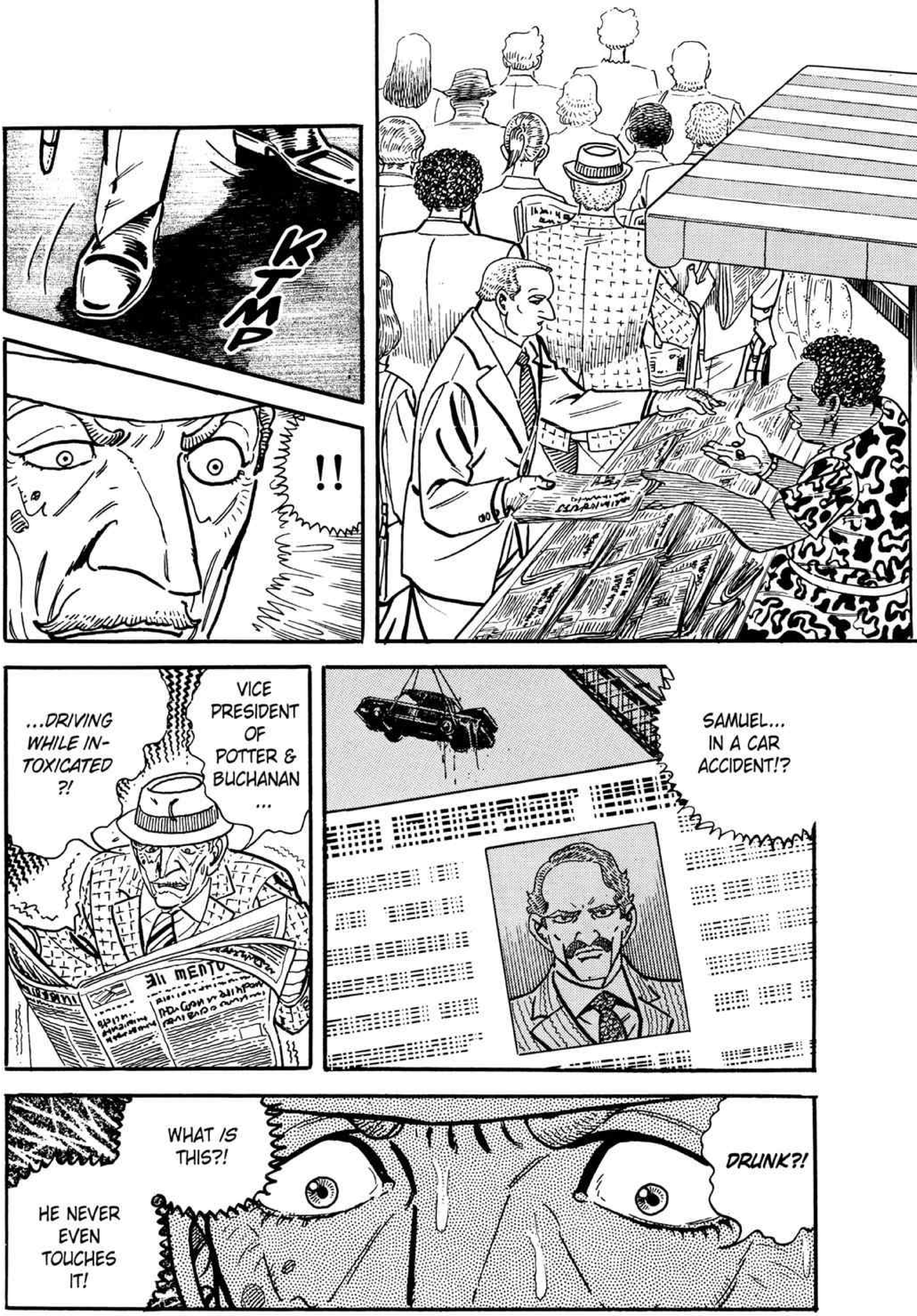
?!
?!
SKRREEEEEEECH
!!



PART 4 IN THE NEWS



Kodak
The · comere. - heitenver of our livers.
KODAK
EXHUSIT CENTER
YOU'RE 14 SECONDS EARLIER THAN USUAL, MR. POTTER!
8:45... AND 16 SECONDS?
THERE WERE...
...14 FEWER PEOPLE WALKING IN FRONT OF ME.


KTMP
!!
VICE PRESIDENT OF POTTER & BUCHANAN ...
...DRIVING WHILE IN-TOXICATED ?!
SAMUEL... IN A CAR ACCIDENT!?
WHAT IS THIS?!
DRUNK?!
HE NEVER EVEN TOUCHES IT!

P-POTTER RESIDENCE... YES...
...GRANDPA!!
N-NO. I ONLY HEARD THE NEWS THIS MORNING...
...I...SOB...I HAD B-BEEN WAITING FOR HIM ALL NIGHT LONG...
WHO TOLD YOU?! DID YOU GET THEIR NAME...? LT. JENKINS? 65TH PRECINCT?!
LISTEN, MARY, SOMETHING'S WRONG ABOUT ALL THIS...I'M GOING TO LOOK INTO IT! NO... OF COURSE NOT... I'LL TAKE CARE OF THINGS!!
KODAK

LOOK, CAPTAIN, MY GRANDSON DIDN'T DRINK. HIS FATHER WAS AN ALCOHOLIC... HE DIDN'T WANT TO BE LIKE HIM!
THAT'S MY FAULT, BUT...
WELL, SIR...
...IN MY EXPERIENCE, A MAN NEVER HAS HIS FIRST DRINK... UNTIL HE DOES.
WHAT? WHAT IS *THAT* SUPPOSED TO MEAN?
I WANT TO SEE SAMUEL'S BODY! I'M OF A MIND TO HIRE AN ATTORNEY...THIS IS AN OUTRAGEOUS RUSH TO JUDGMENT ON THE PART OF THE POLICE!
SIR...YOUR GRANDSON'S BODY IS AT THE MEDICAL EXAMINER'S OFFICE...OF COURSE, WE'RE SYMPATHETIC TO YOUR LOSS...
I REALLY SHOULDN'T BE DOING THIS, BUT THE CAR HE WAS DRIVING IS BEING HELD AS EVIDENCE IN OUR LOT. WOULD YOU LIKE TO SEE IT?
YES, I WOULD.

......
...AS YOU CAN OBSERVE, IT WAS PRETTY BAD.
THIS IS WHY I'D ADVISE THAT YOU *DON'T* SEE THE BODY, SIR...

?!
!!
fwip
I-I...MAYBE YOU'RE RIGHT, LIEUTENANT...
...I'M FEELING A BIT TIRED. THANK YOU FOR YOUR HELP ...
......
...SENILE OLD COOT.

PART 5

EAST RIVER

I DON'T KNOW ...
...WE'VE SPENT THE LAST WEEK TRYING THIS IN EVERY LOCK IN SAM'S OFFICE AND RESIDENCE.
NONE OF THEM MATCH.
NO, WE JUST HAVEN'T FOUND IT.
THE ANSWER HAS TO BE HERE. I'M NOT GOING TO JUST LET THEM TOSS HIM IN A GRAVE LIKE THAT.
...I CAN UNDERSTAND HOW YOU FEEL, BUT...

MAYBE WE'VE BEEN GOING ABOUT THIS ALL WRONG, JAKE. LET'S SAY THE KEY DOES MEAN SOMETHING.
RIGHT... BUT WHY ASSUME THE KEY BELONGED TO *SAM?*
!!
ROSS ARTHUR ...?
HE WAS THE LAST PERSON SAM MET WITH, BUT...
...HE HASN'T BEEN SEEN SINCE THE NIGHT OF THE CRASH. HOW DO WE FIND HIM...?
...found in the East River. A note was found on the footwalk of the Williamsburg Bridge...
...head of the detective agency Black Eagle Associates, Mr. Arthur was said to have been despondent over the revelation of...
!!
Up next-- our Mideast correspondent on the new U.S. initiative for peacekeeping in...
......

……
……
ARTHUR HID THIS UNDER THE CAR MAT…DID HE HOPE TO GET IT BACK…OR JUST KEEP IT FROM THEM…?
THEY MUST HAVE TAKEN THEM BOTH AT THE SAME TIME…AND KILLED THEM SEPARATELY TO REDUCE SUSPICION…
OH, *THIS?*
4
YES, THIS IS MR. ARTHUR'S. IT'S JUST THE KEY TO HIS LOCKER AT THE SAUNA. HE WAS UNDER A LOT OF STRESS, YOU KNOW.
SAUNA? WHAT SAUNA?

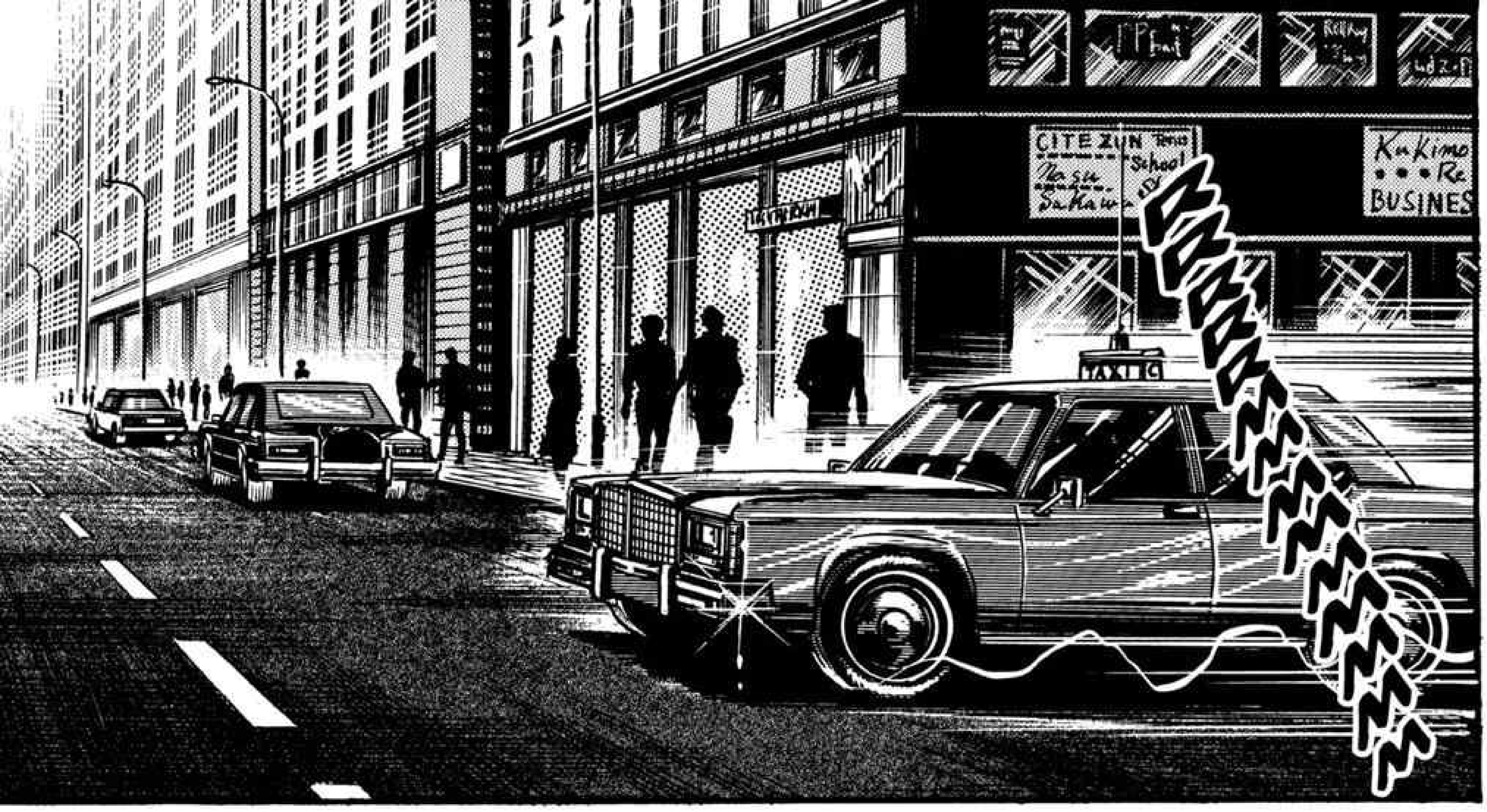
THANK YOU!
Ching
THE SPARTAN...ON CHRISTOPHER STREET...
...PERHAPS YOU SHOULD KNOW...MR. ARTHUR, HE... HE WAS...
AH, SIR... WAIT, SIR...
thmp

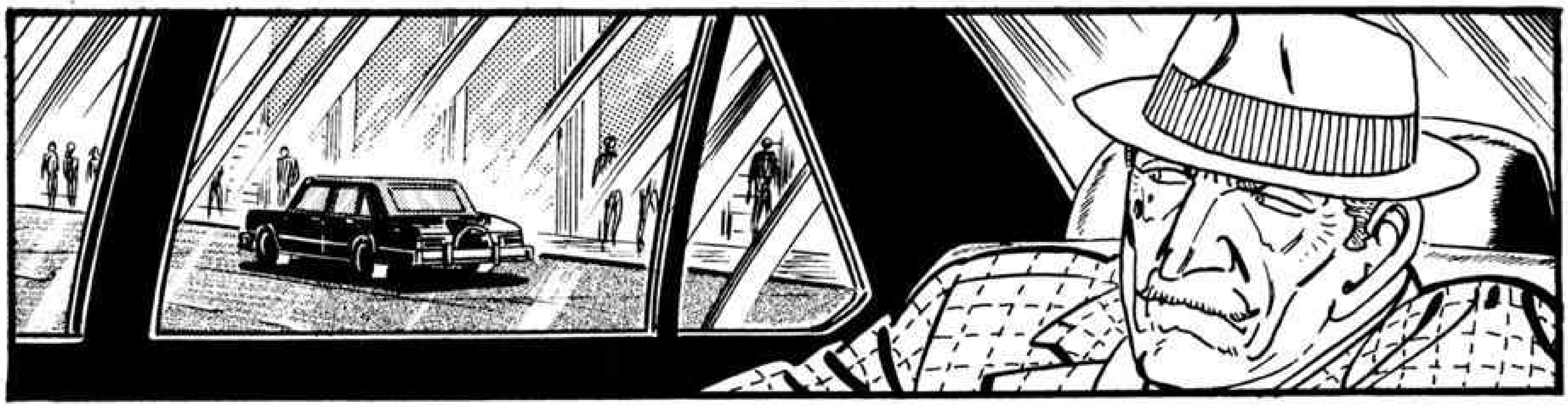
VVRRRMMMMMMM
RRRRRMMMMM
RITE AID
VVVRRRRRRRRRRRR

RRRRRRMMMMMMMMMMMMMMMMMMM
!!
THAT CAR WAS OUTSIDE ROSS'S AGENCY. AM I BEING FOLLOWED ...?
......
WELL...
...SHALL WE SEE...?
SSKKKRREEEEEEEEE

VVVRRRRRRMMMMMM
SO IT IS WAR.
SKIIOOOOOCH

I'LL RETURN FOR IT TOMORROW.
TELL THEM YOU'RE IN THE CHANGING ROOM, MR. POTTER? I CAN WATCH YOUR CAR, BUT...
FIVE HUNDRED DOLLARS.
SIR...?
I'M GOING OUT THE BACK, FRANK. THAT ALL RIGHT?
GREENWICH VILLAGE.
TAXI
ZZZZRRRRRVVVV


CITEZUN Tennis School
KuKimo ••• Re BUSINES
TAXI
BROOOMMMMMMMMM



PART 6

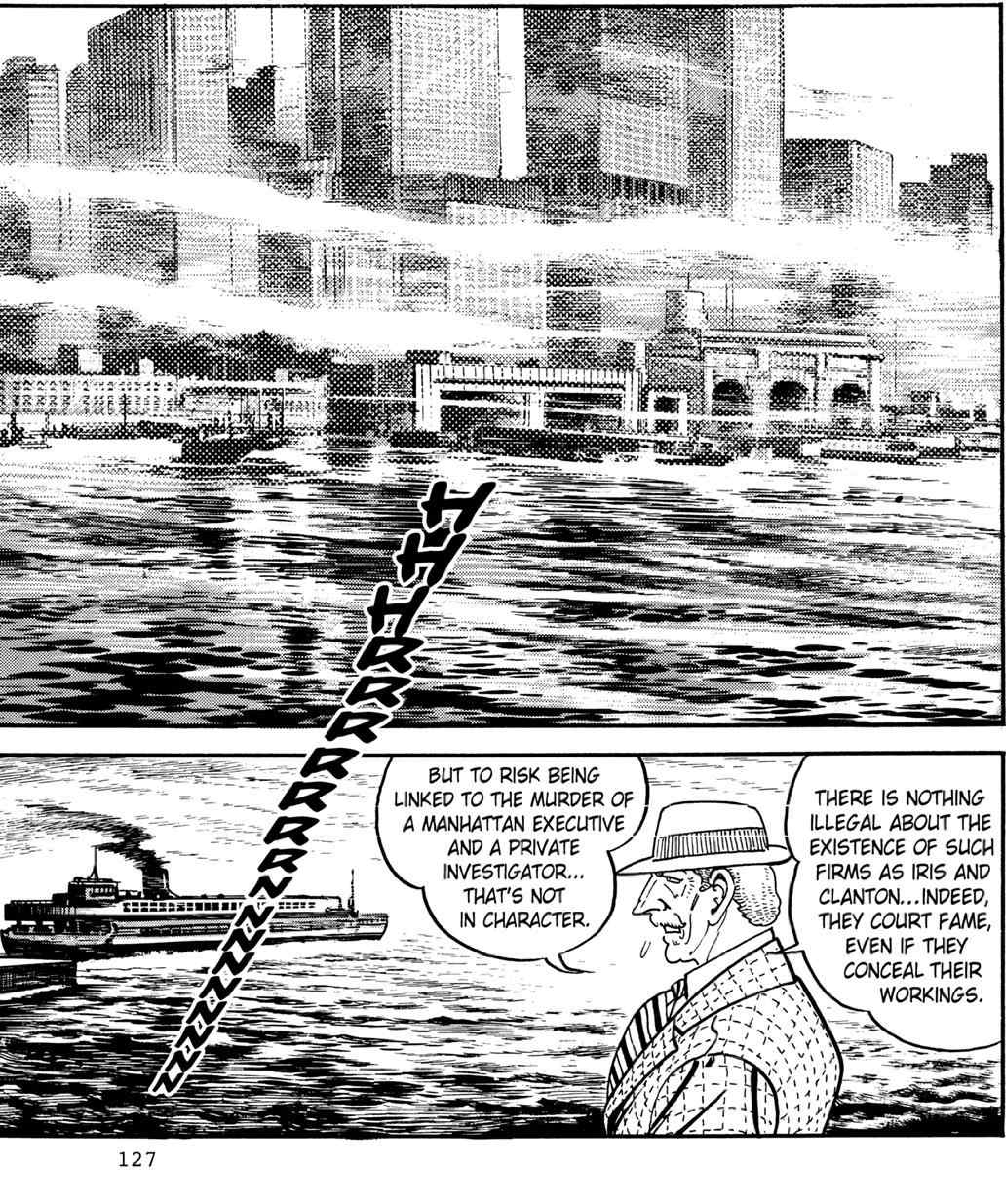
CHRISTOPHER STREET

……
!!
Klik
Cnak
5
4
3
2
1
14
13
12
11
95

!!
……
SLAMM
CAN'T YOU SEE THERE'S ALREADY A MAN IN HERE?!
...BUT NEVER MIND THAT...WHAT AM I GOING TO DO ABOUT *THIS*...?
……
HONESTLY... YOUNG PEOPLE THESE DAYS...

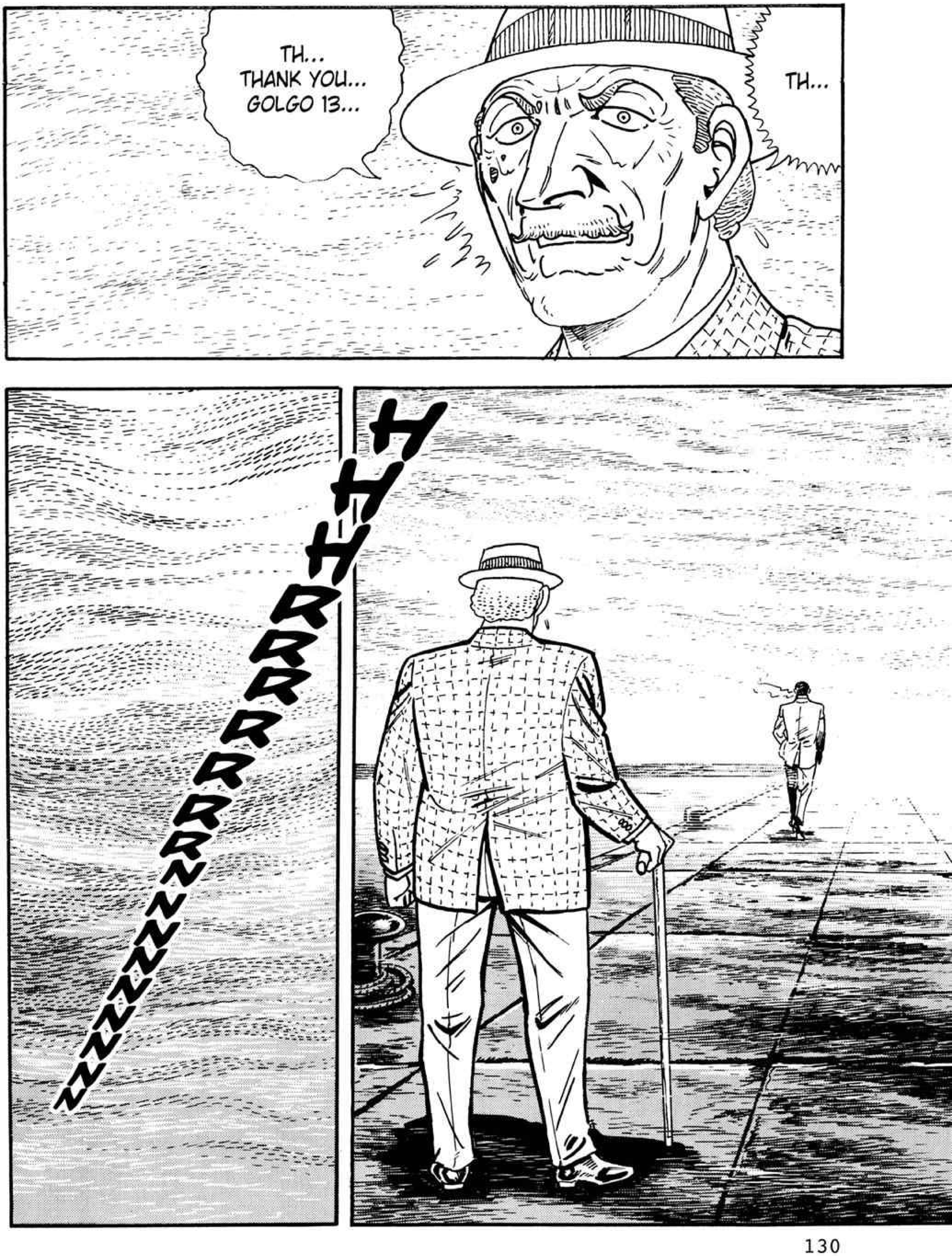
I RAISED YOU MORE THAN MY OWN SON DID...TRAINED YOU TO TAKE OVER THE BUSINESS HE NEVER COULD...
...BUT IT SEEMS I DIDN'T TEACH YOU ENOUGH...TEACH YOU THERE ARE PEOPLE WHO WILL STOP AT NOTHING.
I HAVE TO BE ONE OF THEM NOW, IF I'M TO HAVE ANY CHANCE OF AVENGING YOU...
...OLD MAN THAT I AM.

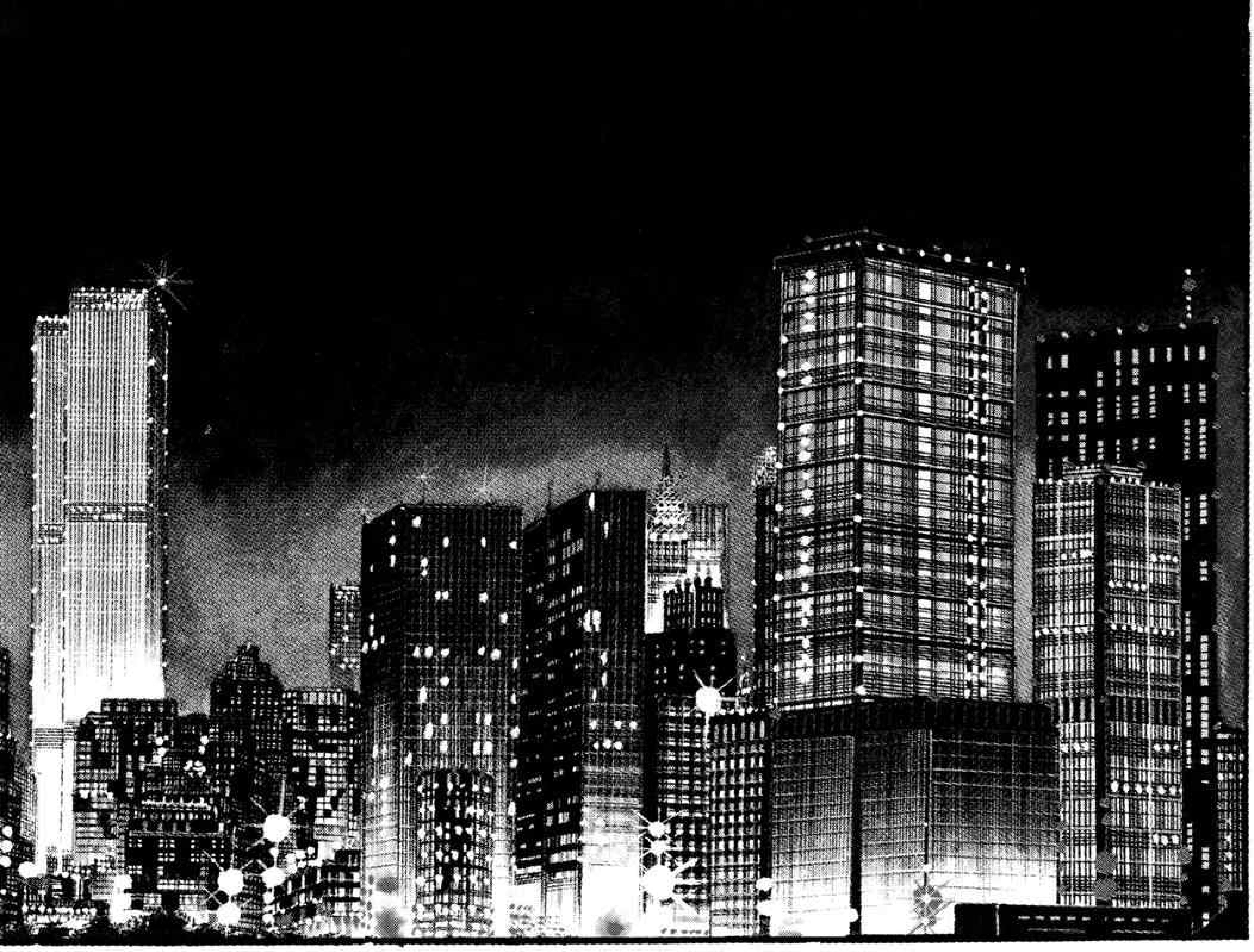
PART 7 MEETING IN THE FOG


VVVRRRRRRRRNNNNNNNN
THERE IS NOTHING ILLEGAL ABOUT THE EXISTENCE OF SUCH FIRMS AS IRIS AND CLANTON...INDEED, THEY COURT FAME, EVEN IF THEY CONCEAL THEIR WORKINGS.
BUT TO RISK BEING LINKED TO THE MURDER OF A MANHATTAN EXECUTIVE AND A PRIVATE INVESTIGATOR... THAT'S NOT IN CHARACTER.

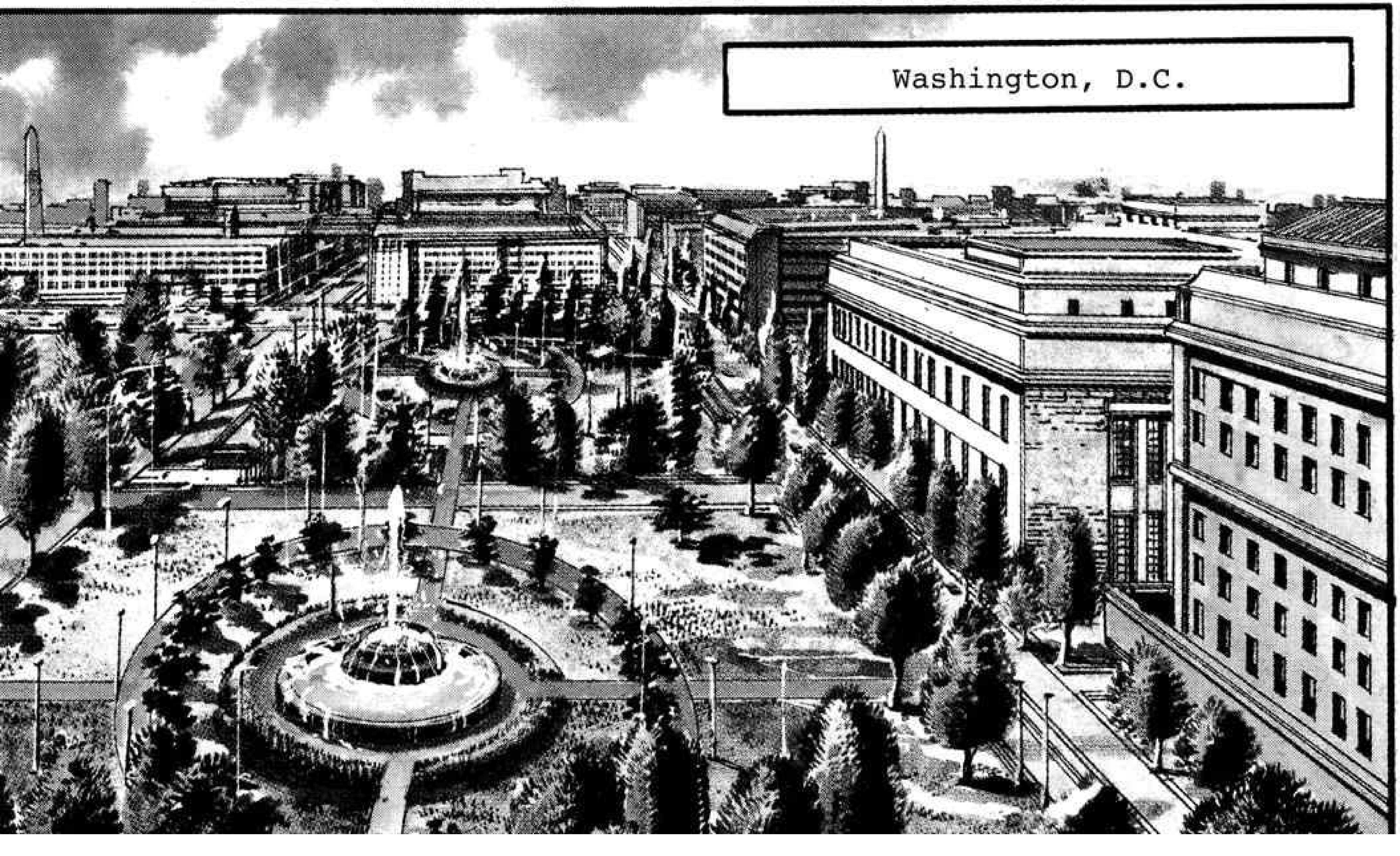
THE 1970s WERE ONE FOREIGN POLICY DISASTER AFTER ANOTHER FOR THE U.S. GOVERNMENT... VIETNAM, OPEC, IRAN.
MY THEORY IS THAT CLANTON IS CONCERNED ABOUT HAVING THE FULL SCOPE OF THEIR ACTIVITIES EXPOSED TO THE FEDERAL AUTHORITIES.
....
...IS CLANTON NOW TOO BIG FOR THEIR BRITCHES ...?
IT CREATED OPPORTUNITY FOR AN INDEPENDENT OPERATOR LIKE CLANTON TO SHOW WHAT THEY COULD DO. BUT NOW WE HAVE A RESURGENCE OF WILL UNDER REAGAN...MORE MONEY FOR DEFENSE AND INTELLIGENCE...
YOU WENT THROUGH NONE OF MY STANDARD CONTACTS.
...AND HOW DID YOU GET INTELLIGENCE ON ME, MR. POTTER? HOW DID YOU KNOW THAT I EXIST?
I FOUNDED POTTER & BUCHANAN.
MY GRANDSON NEVER HAD A FOOT IN THAT WORLD AS I DID. GOD HAVE MERCY ON HIM, HE THOUGHT NO BIGGER THAN HIS STOCK OPTIONS.
A PRIVATE CIA...

I WAS THE CHIEF ADMINISTRATIVE OFFICER IN THE FIFTH ARMY UNTIL I LEFT THE SERVICE. WHAT I LEARNED ABOUT STAFFING AND RECRUITMENT THERE, I BROUGHT TO THE PRIVATE SECTOR...VERY EFFECTIVELY.
I TOOK FINDING THE WORLD'S TOP KILLER TO BE MY LAST, GREATEST, AND PERSONAL CHALLENGE...
...I HEADHUNTED YOU, MR. TOGO.
......
HHRRRRRRRNNNNNNNN
KILL THE PRESIDENT OF THE CLANTON CORPORATION. I'LL HAVE HIS NAME FOR YOU AT 5 P.M. TOMORROW.
WILL YOU WAIT ON MY RETAINER, MR. TOGO...?
......
MEET ME ON THE PLATFORM IN GRAND CENTRAL TERMINAL...
...OFF THE GRAYBAR PASSAGE, JUST INSIDE THE THIRD DOOR.

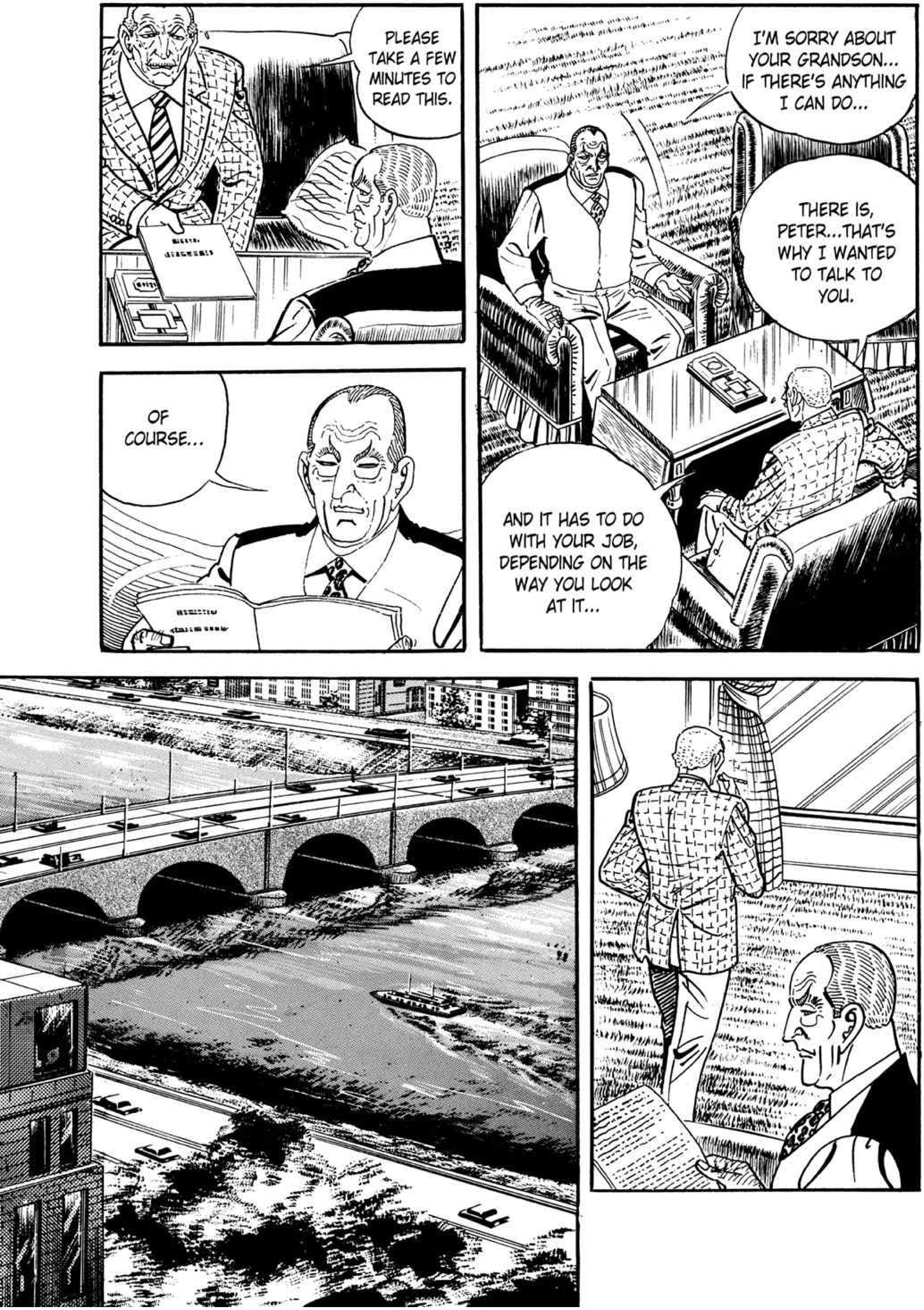

TH...
TH... THANK YOU... GOLGO 13...
HHHRRRRRRNNNNNNNNNN

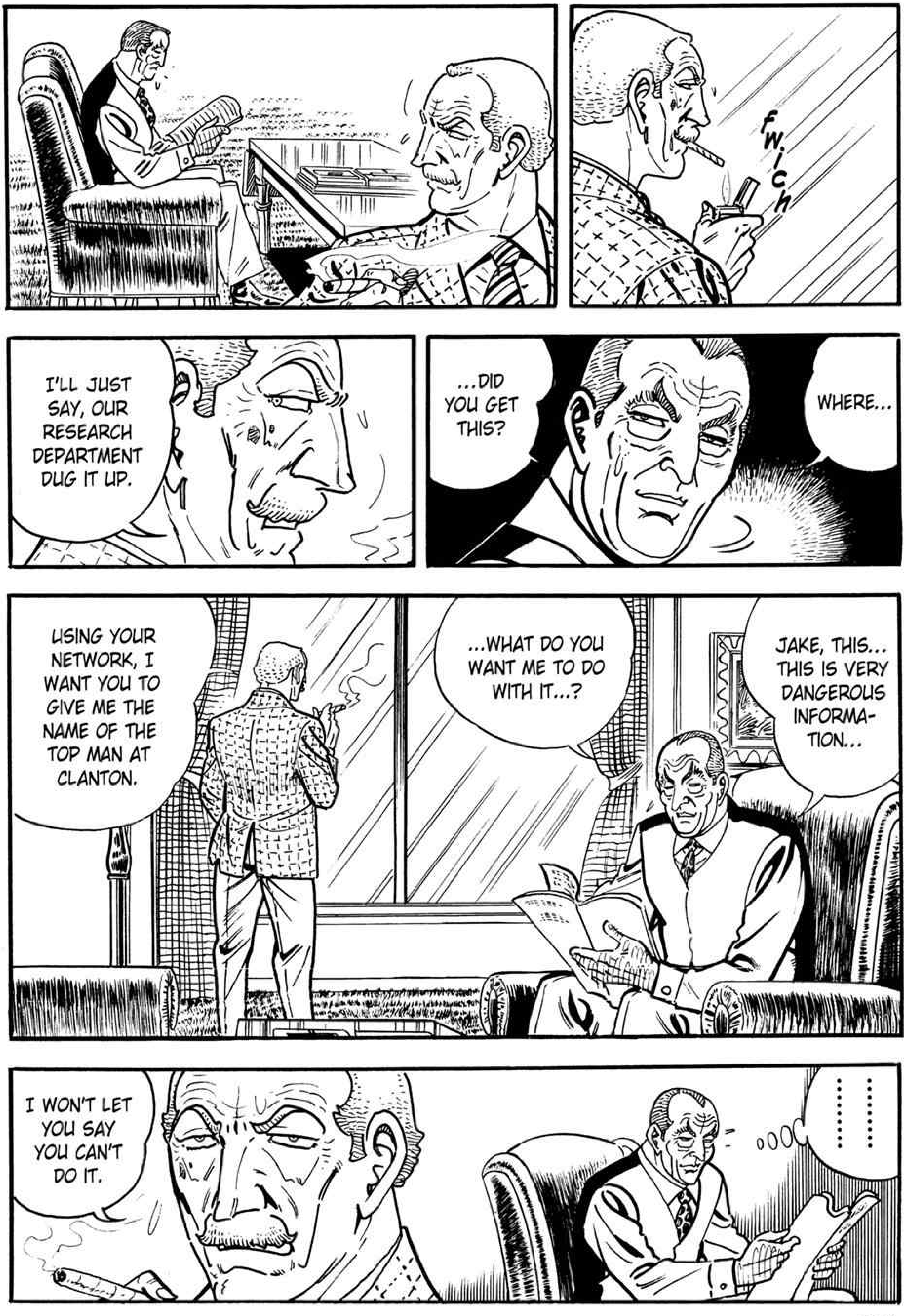


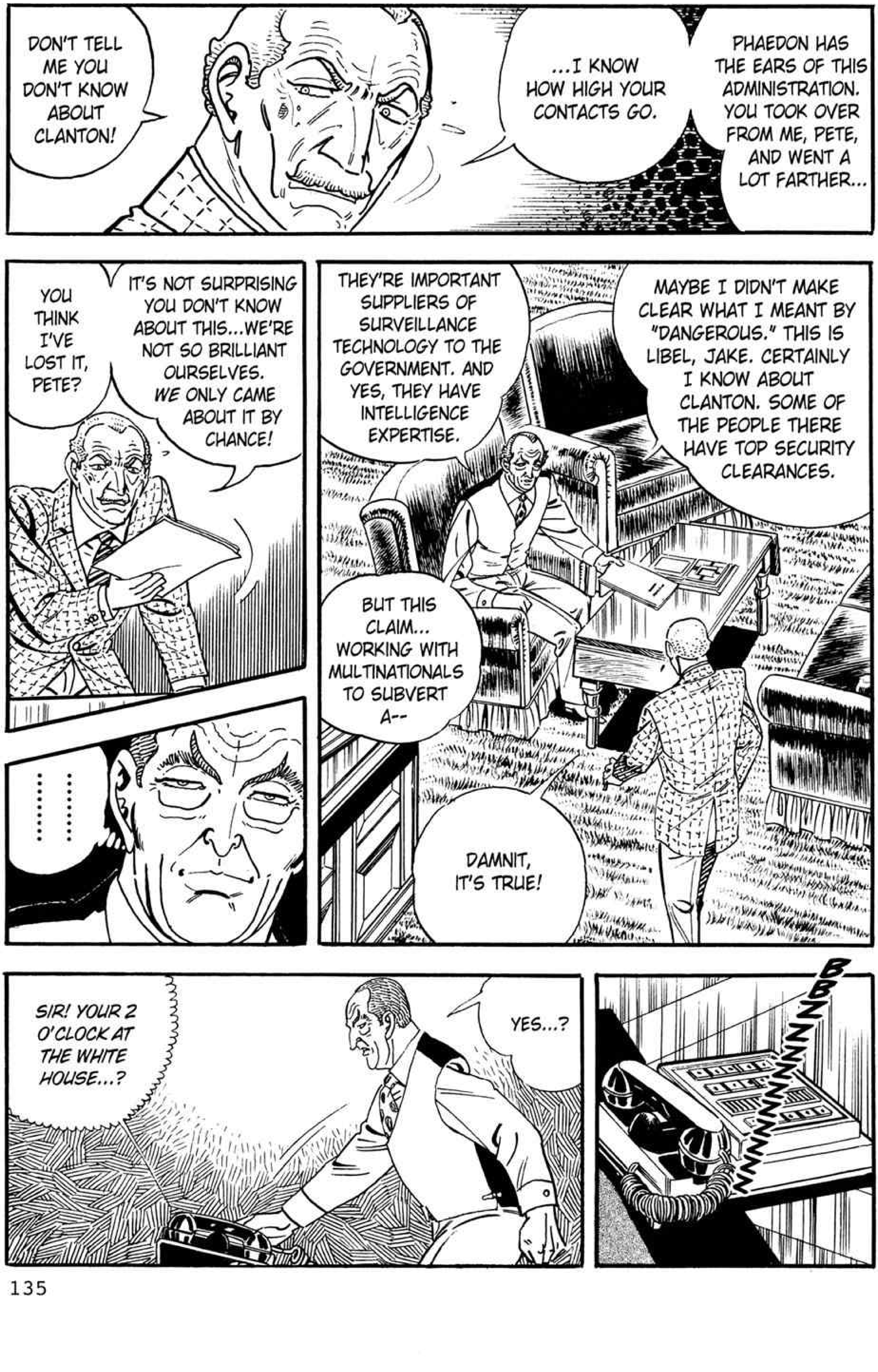
PART 8 OLD SOLDIERS

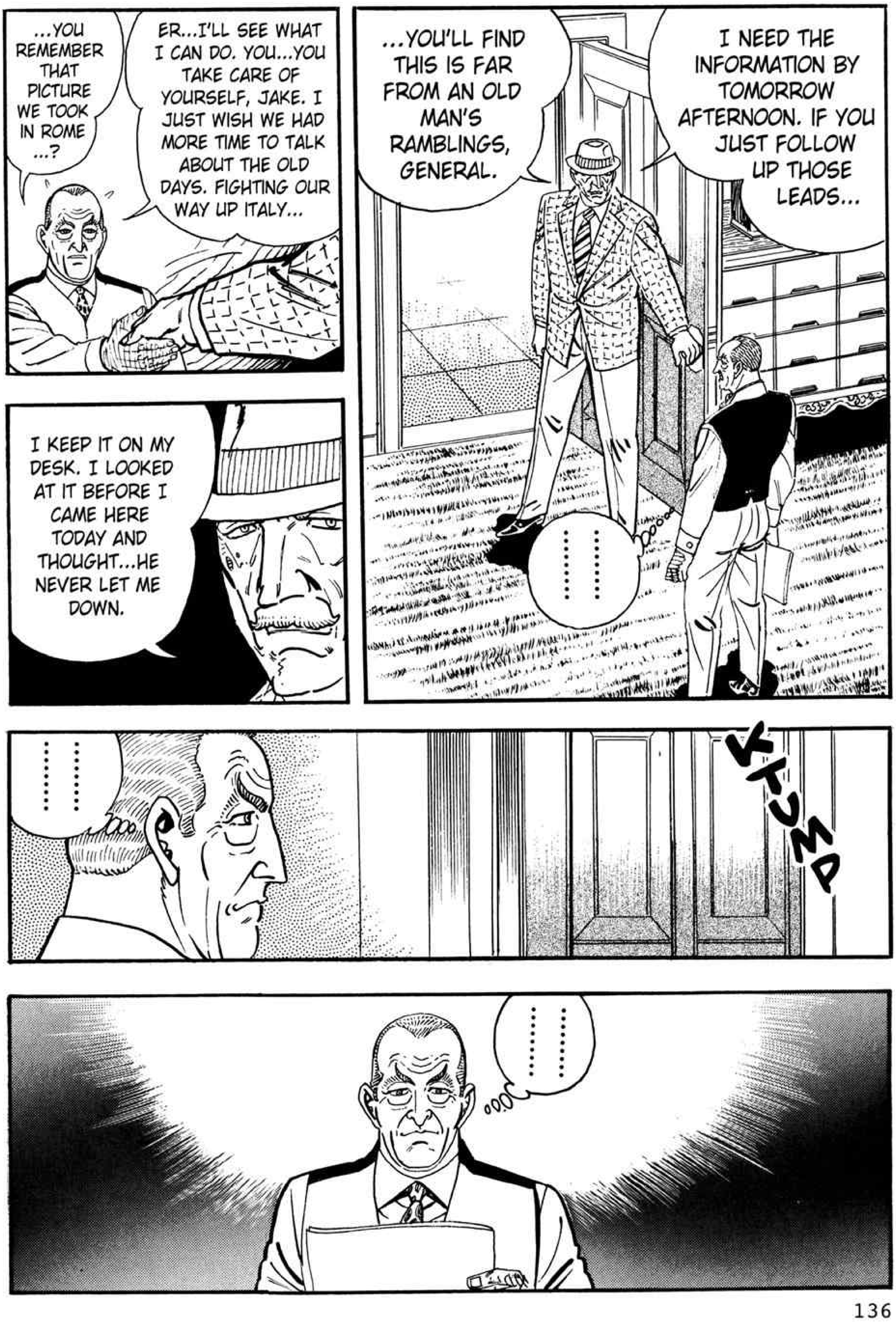

Washington, D.C.

Phaedon Associates
COLONEL JACOB POTTER... SO YOU REMEMBER YOUR OLD SUBORDINATE.
STOP IT WITH "COLONEL" AND "SUBORDINATE" ...
...*YOU* RETIRED AT THREE STARS, GENERAL FLOOD.
AND NOW YOU RUN THE TOP THINK TANK IN WASHINGTON.
WELL, EVEN GENERALS AREN'T WORTH WHAT THEY USED TO BE, JAKE...INFLATION.


PLEASE TAKE A FEW MINUTES TO READ THIS.
OF COURSE...
I'M SORRY ABOUT YOUR GRANDSON... IF THERE'S ANYTHING I CAN DO...
THERE IS, PETER...THAT'S WHY I WANTED TO TALK TO YOU.
AND IT HAS TO DO WITH YOUR JOB, DEPENDING ON THE WAY YOU LOOK AT IT...

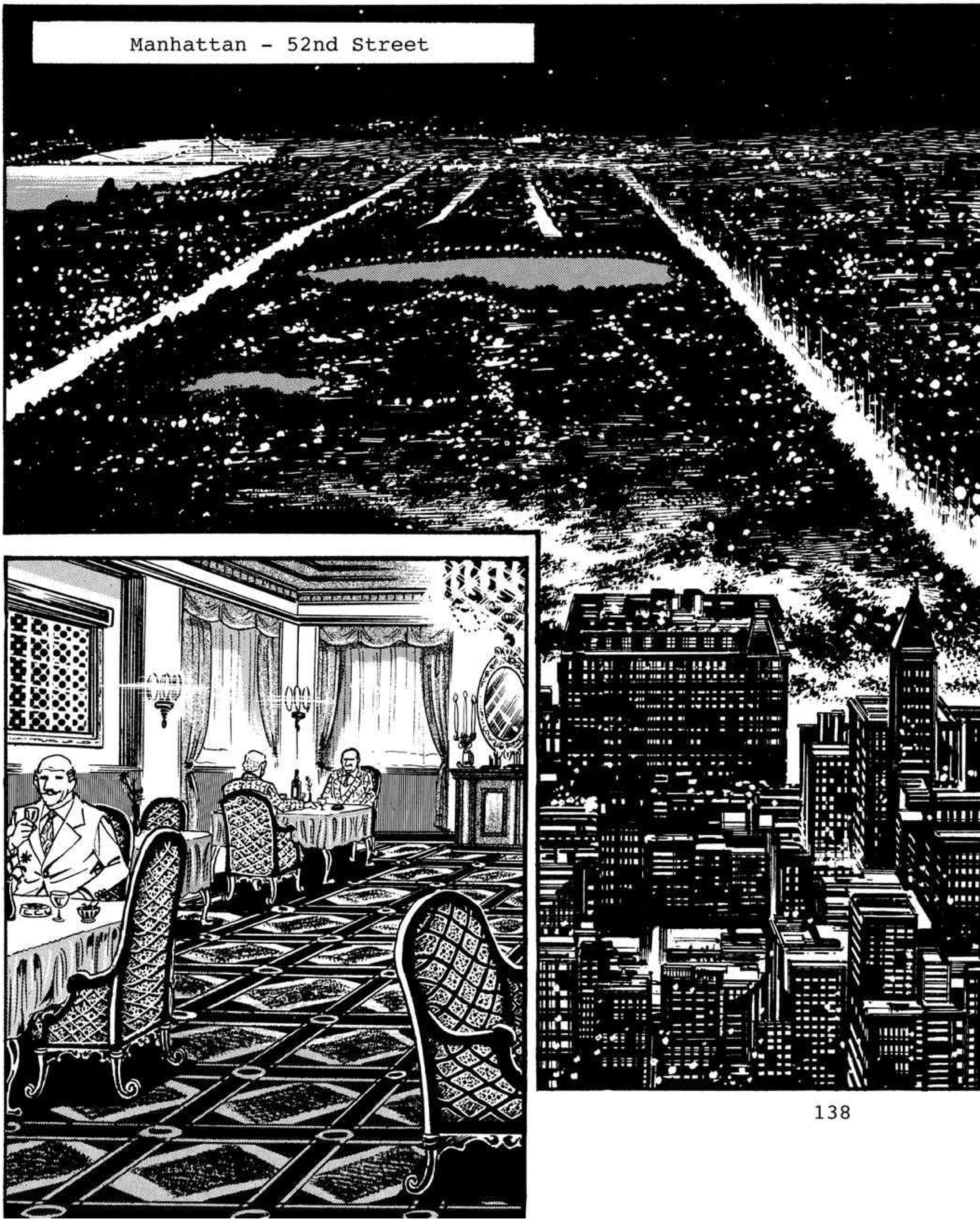

fwich
WHERE...
...DID YOU GET THIS?
I'LL JUST SAY, OUR RESEARCH DEPARTMENT DUG IT UP.
JAKE, THIS... THIS IS VERY DANGEROUS INFORMATION...
...WHAT DO YOU WANT ME TO DO WITH IT...?
USING YOUR NETWORK, I WANT YOU TO GIVE ME THE NAME OF THE TOP MAN AT CLANTON.
......
I WON'T LET YOU SAY YOU CAN'T DO IT.

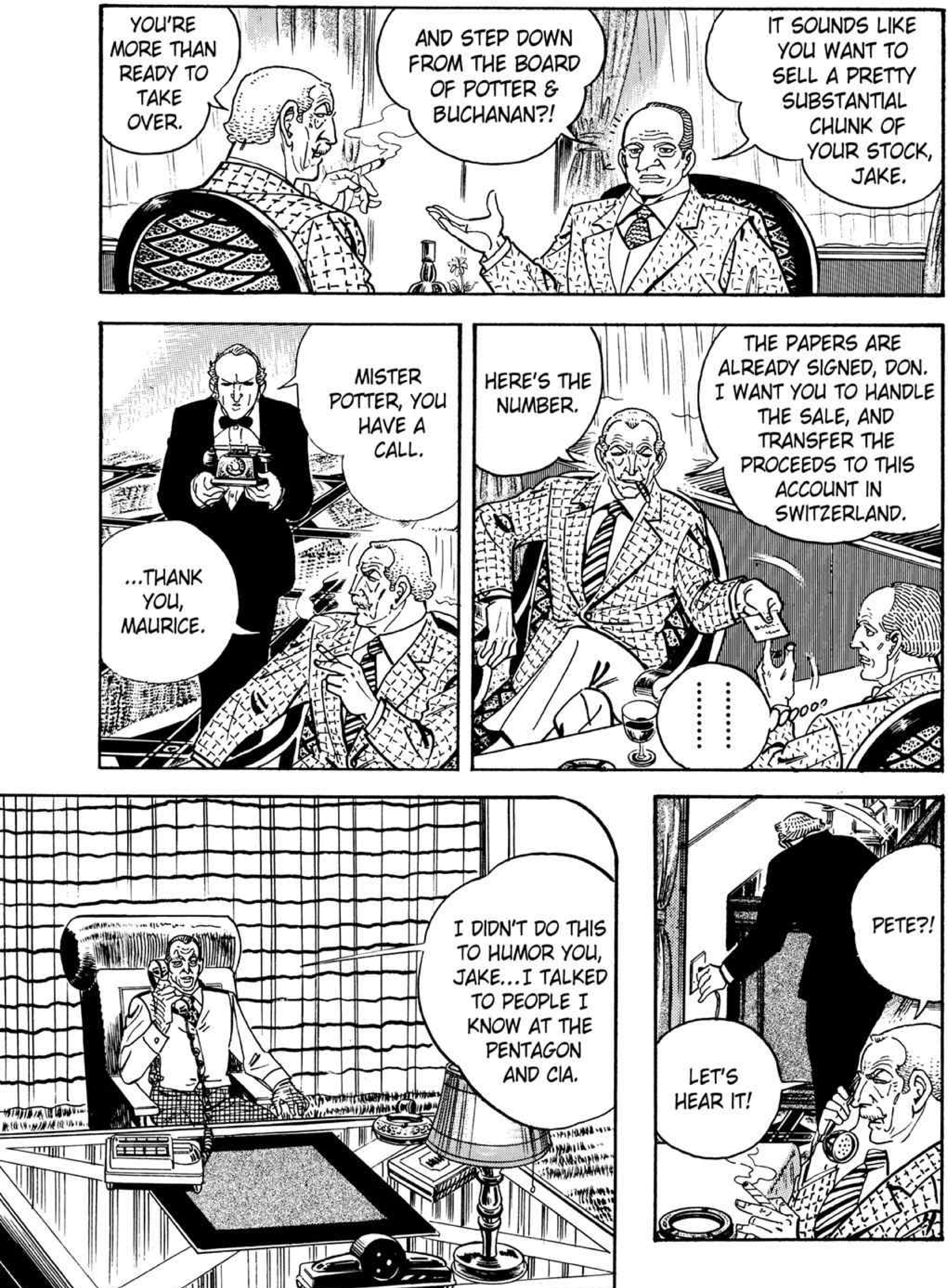

PHAEDON HAS THE EARS OF THIS ADMINISTRATION. YOU TOOK OVER FROM ME, PETE, AND WENT A LOT FARTHER...
...I KNOW HOW HIGH YOUR CONTACTS GO.
DON'T TELL ME YOU DON'T KNOW ABOUT CLANTON!
MAYBE I DIDN'T MAKE CLEAR WHAT I MEANT BY "DANGEROUS." THIS IS LIBEL, JAKE. CERTAINLY I KNOW ABOUT CLANTON. SOME OF THE PEOPLE THERE HAVE TOP SECURITY CLEARANCES.
THEY'RE IMPORTANT SUPPLIERS OF SURVEILLANCE TECHNOLOGY TO THE GOVERNMENT. AND YES, THEY HAVE INTELLIGENCE EXPERTISE.
BUT THIS CLAIM... WORKING WITH MULTINATIONALS TO SUBVERT A--
DAMNIT, IT'S TRUE!
IT'S NOT SURPRISING YOU DON'T KNOW ABOUT THIS...WE'RE NOT SO BRILLIANT OURSELVES. WE ONLY CAME ABOUT IT BY CHANCE!
YOU THINK I'VE LOST IT, PETE?
......
BBZZNNNNNNNNN
YES...?
SIR! YOUR 2 O'CLOCK AT THE WHITE HOUSE...?

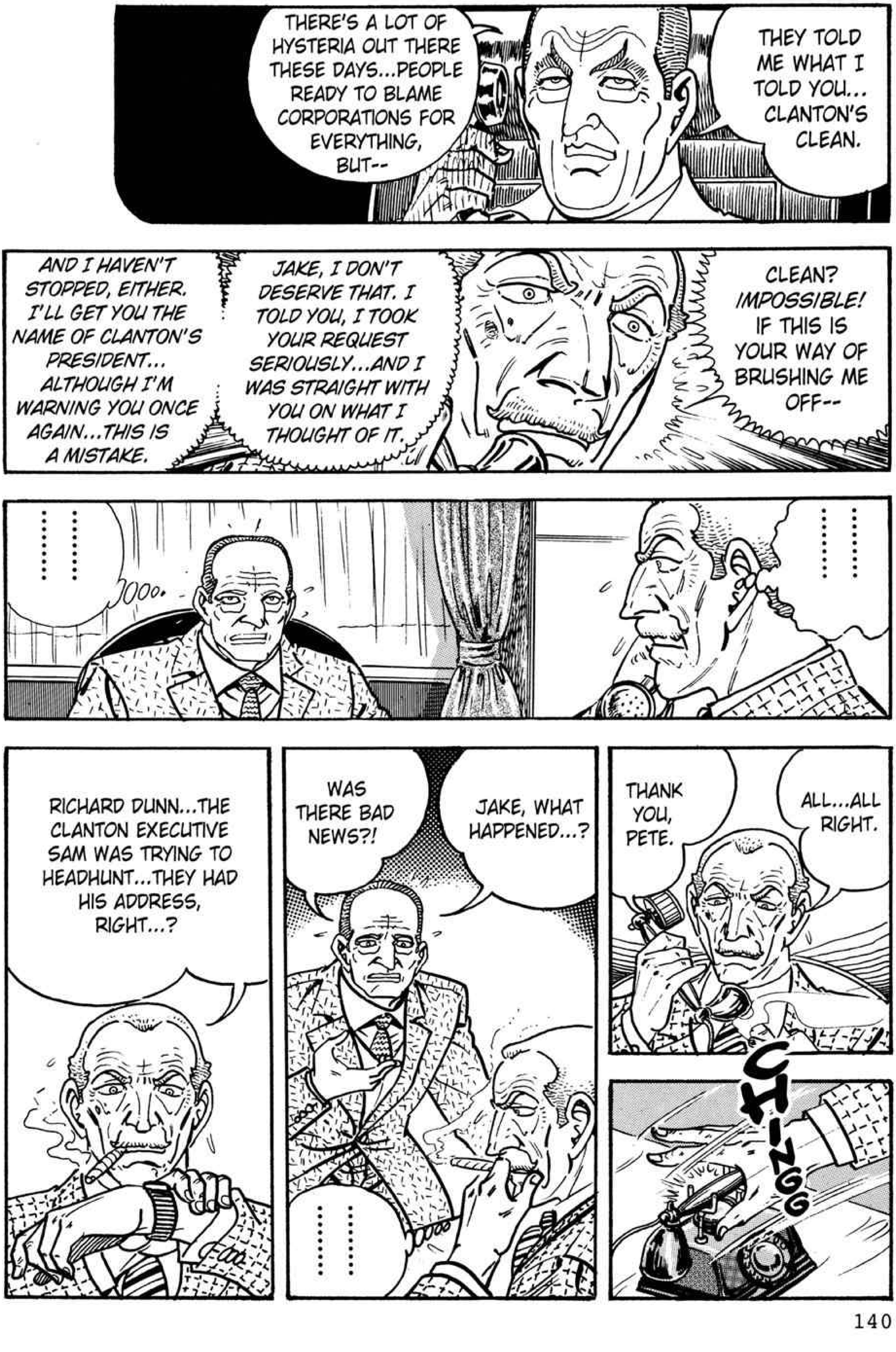

...YOU REMEMBER THAT PICTURE WE TOOK IN ROME ...?
ER...I'LL SEE WHAT I CAN DO. YOU...YOU TAKE CARE OF YOURSELF, JAKE. I JUST WISH WE HAD MORE TIME TO TALK ABOUT THE OLD DAYS. FIGHTING OUR WAY UP ITALY...
I KEEP IT ON MY DESK. I LOOKED AT IT BEFORE I CAME HERE TODAY AND THOUGHT...HE NEVER LET ME DOWN.
I NEED THE INFORMATION BY TOMORROW AFTERNOON. IF YOU JUST FOLLOW UP THOSE LEADS...
...YOU'LL FIND THIS IS FAR FROM AN OLD MAN'S RAMBLINGS, GENERAL.
……
……
KRUMP
……

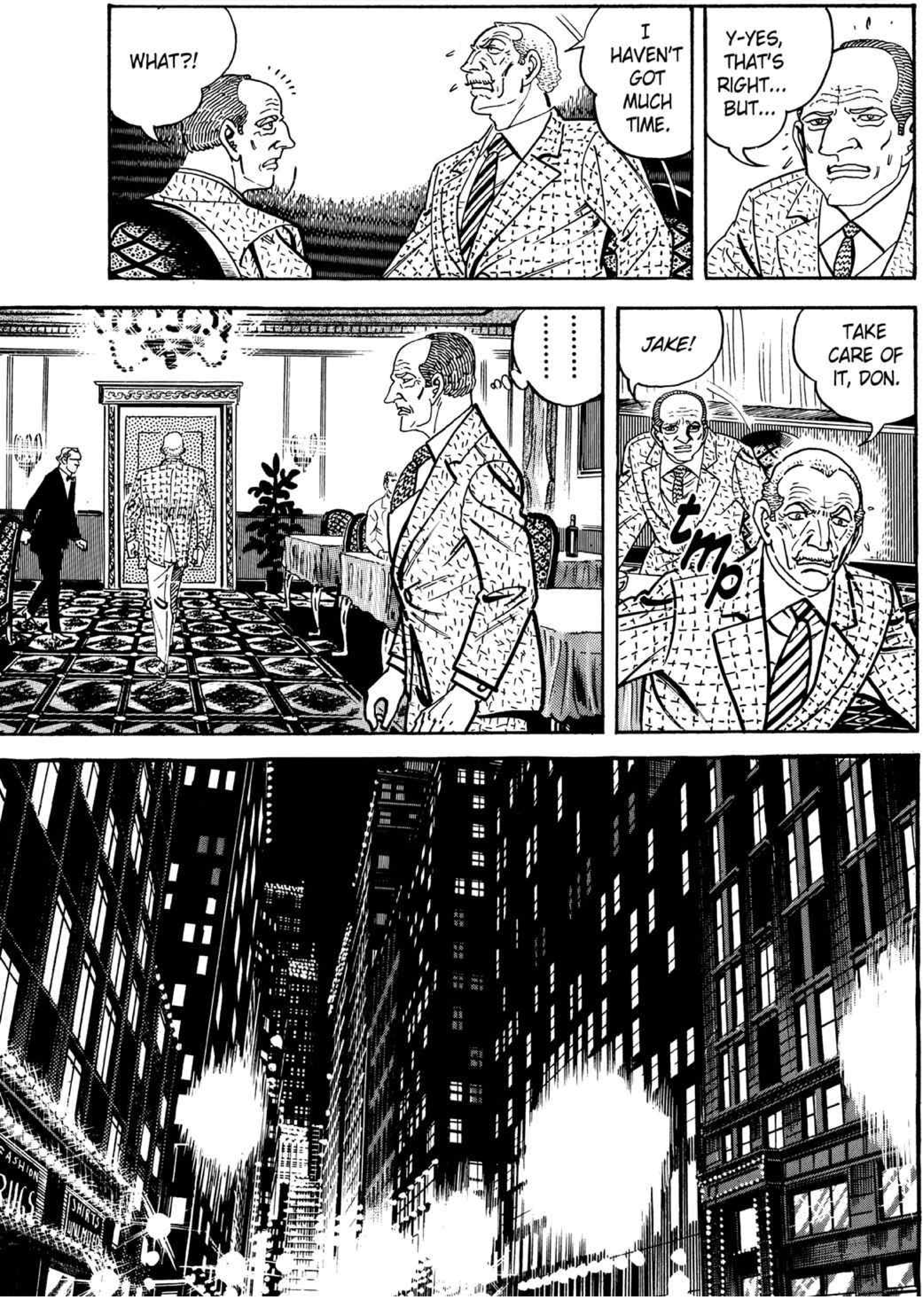
chik
……

PART 9 THE REMAINING HOURS

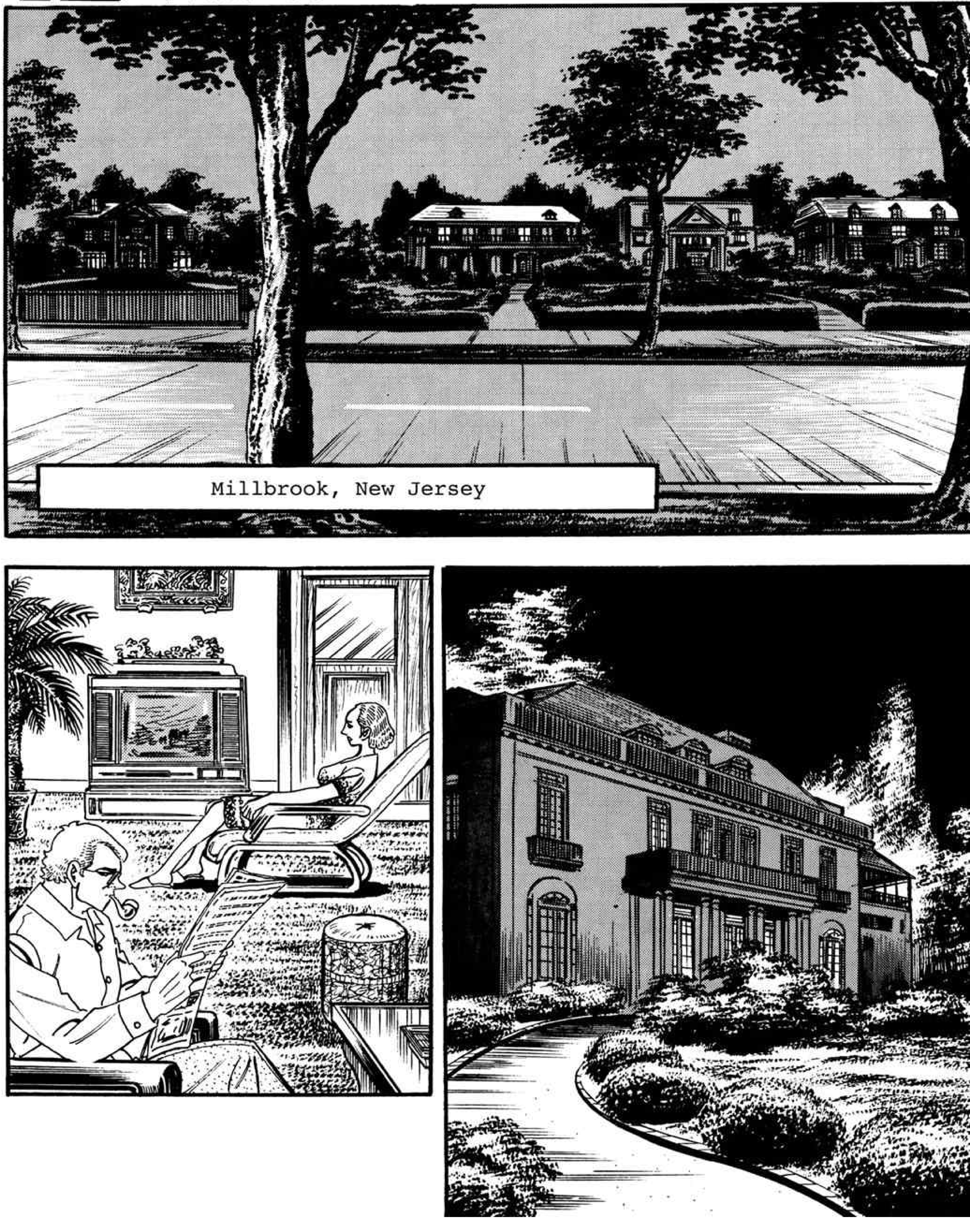

Manhattan - 52nd Street

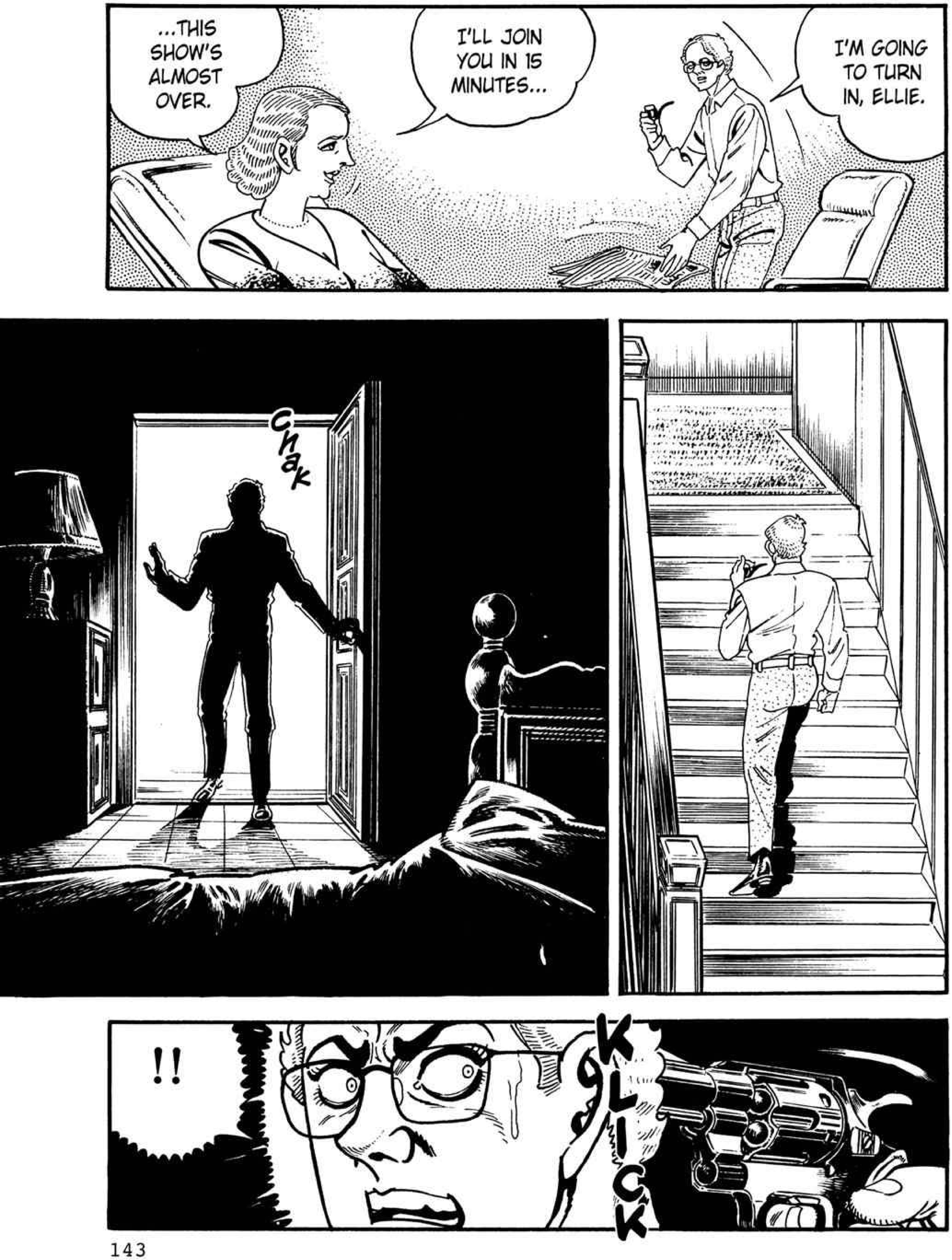

IT SOUNDS LIKE YOU WANT TO SELL A PRETTY SUBSTANTIAL CHUNK OF YOUR STOCK, JAKE.
AND STEP DOWN FROM THE BOARD OF POTTER & BUCHANAN?!
YOU'RE MORE THAN READY TO TAKE OVER.
THE PAPERS ARE ALREADY SIGNED, DON. I WANT YOU TO HANDLE THE SALE, AND TRANSFER THE PROCEEDS TO THIS ACCOUNT IN SWITZERLAND.
HERE'S THE NUMBER.
……
MISTER POTTER, YOU HAVE A CALL.
...THANK YOU, MAURICE.
PETE?!
LET'S HEAR IT!
I DIDN'T DO THIS TO HUMOR YOU, JAKE...I TALKED TO PEOPLE I KNOW AT THE PENTAGON AND CIA.


THEY TOLD ME WHAT I TOLD YOU... CLANTON'S CLEAN.
THERE'S A LOT OF HYSTERIA OUT THERE THESE DAYS...PEOPLE READY TO BLAME CORPORATIONS FOR EVERYTHING, BUT--
CLEAN? IMPOSSIBLE! IF THIS IS YOUR WAY OF BRUSHING ME OFF--
JAKE, I DON'T DESERVE THAT. I TOLD YOU, I TOOK YOUR REQUEST SERIOUSLY...AND I WAS STRAIGHT WITH YOU ON WHAT I THOUGHT OF IT.
AND I HAVEN'T STOPPED, EITHER. I'LL GET YOU THE NAME OF CLANTON'S PRESIDENT... ALTHOUGH I'M WARNING YOU ONCE AGAIN...THIS IS A MISTAKE.
......
......
Oooo.
ALL...ALL RIGHT.
THANK YOU, PETE.
CHINGG
JAKE, WHAT HAPPENED...?
WAS THERE BAD NEWS?!
......
RICHARD DUNN...THE CLANTON EXECUTIVE SAM WAS TRYING TO HEADHUNT...THEY HAD HIS ADDRESS, RIGHT...?

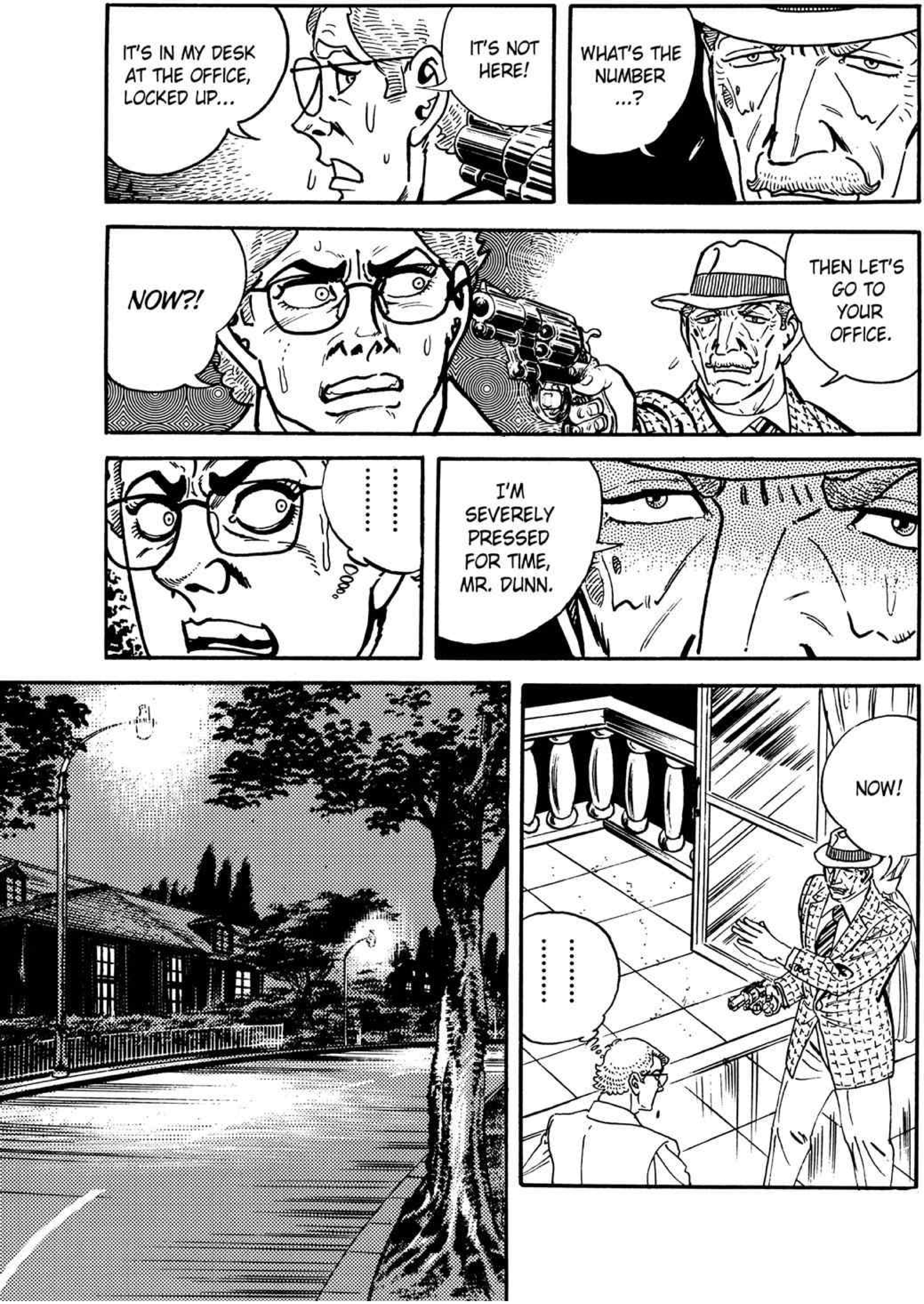

WHAT?!
I HAVEN'T GOT MUCH TIME.
Y-YES, THAT'S RIGHT... BUT...
......
JAKE!
TAKE CARE OF IT, DON.
tmp
FASHION
RUGS
SHIRTS

PART 10 RICHARD DUNN


Millbrook, New Jersey


I'M GOING TO TURN IN, ELLIE.
I'LL JOIN YOU IN 15 MINUTES...
...THIS SHOW'S ALMOST OVER.
Chak
KLICK
!!

DON'T TURN ON THE LIGHT.
......
ANSWER MY QUESTIONS PEACEFULLY, AND I'LL LEAVE.
QUESTIONS ...?!
WHO IS CLANTON'S PRESIDENT?
......
THE NAME OF PRESIDENT OF THE COMPANY YOU WORK FOR.
THAT SHOULDN'T BE HARD, IS IT?
I D-DON'T KNOW...I REALLY DON'T. LET ME GO...
YOU'D BETTER TELL ME, MR. DUNN.
I'M JUST ABOUT TO SHOOT YOU IN THE HEAD.
IT'S THE T-*TRUTH!* THE P-PRESIDENT CAN ONLY BE CONTACTED BY THE VICE PRESIDENT ...
...OR THE TWO EXECUTIVE OFFICERS...BY AN EMERGENCY NUMBER ONLY! THAT'S THE SYSTEM!


WHAT'S THE NUMBER ...?
IT'S NOT HERE!
IT'S IN MY DESK AT THE OFFICE, LOCKED UP...
THEN LET'S GO TO YOUR OFFICE.
NOW?!
I'M SEVERELY PRESSED FOR TIME, MR. DUNN.
......
NOW!
......

VVVVVVVRRRRRMMMMMMMM
NO MATTER WHAT FOLLY THE GOVERNMENT GETS INTO, THEY CAN BE VOTED OUT...BUT BUSINESSMEN LIKE US, IT'S OUR PRIVATE AFFAIR, EH?
THIS IS ALL SO AMUSING...TO HAVE THIS GOING ON BEHIND EVERYONE'S BACKS...
WHATEVER COUNTRY YOU'RE BUYING OR SELLING ...
SO LEBANON COMES AFTER EL SALVADOR ...?
PHAEDON...? BUT...
EVEN PHAEDON ASSOCIATES DIDN'T BELIEVE IT.
......
...I JUST WANT TO SETTLE MY OWN PETTY ACCOUNT WITH CLANTON ENTERPRISES.

PART 11

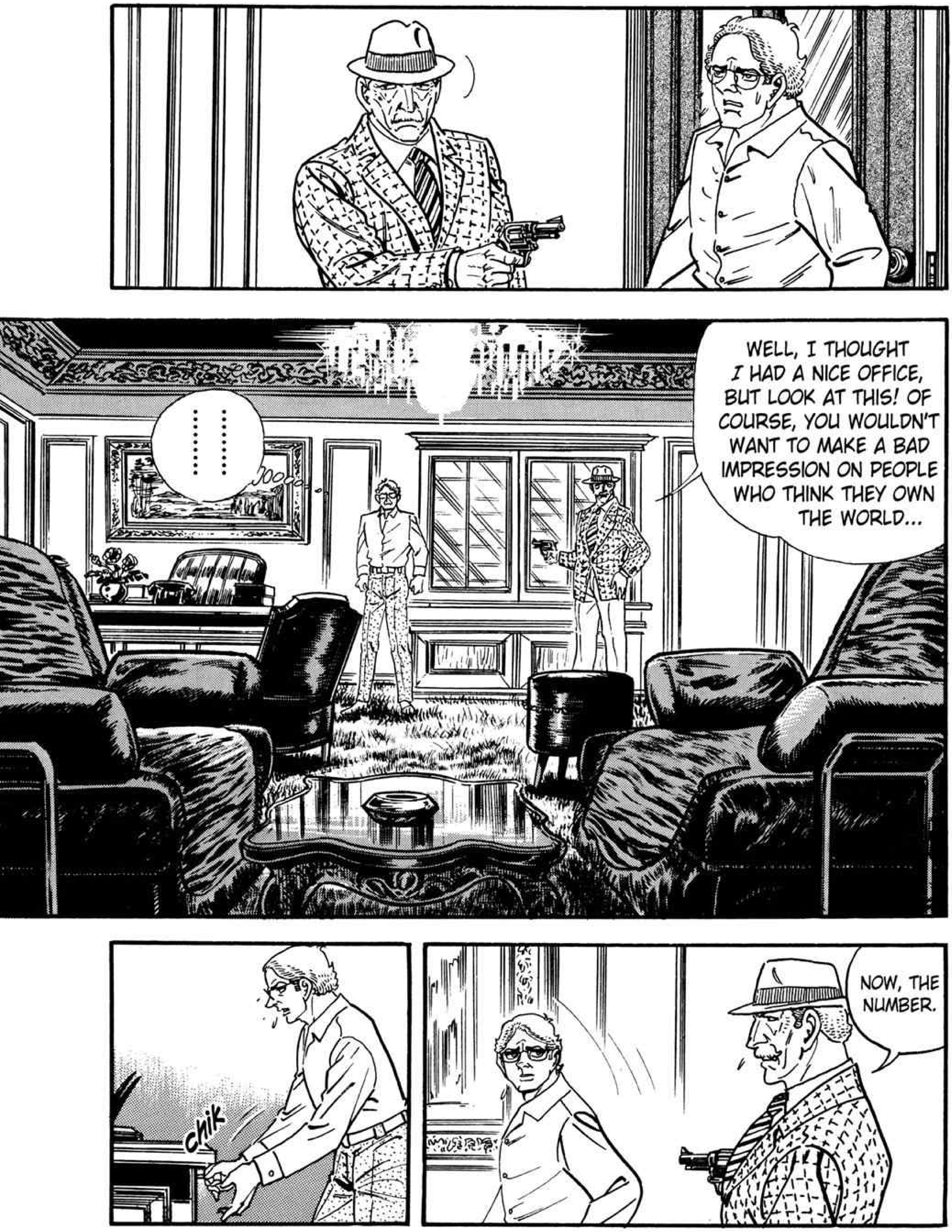
THE 35TH FLOOR

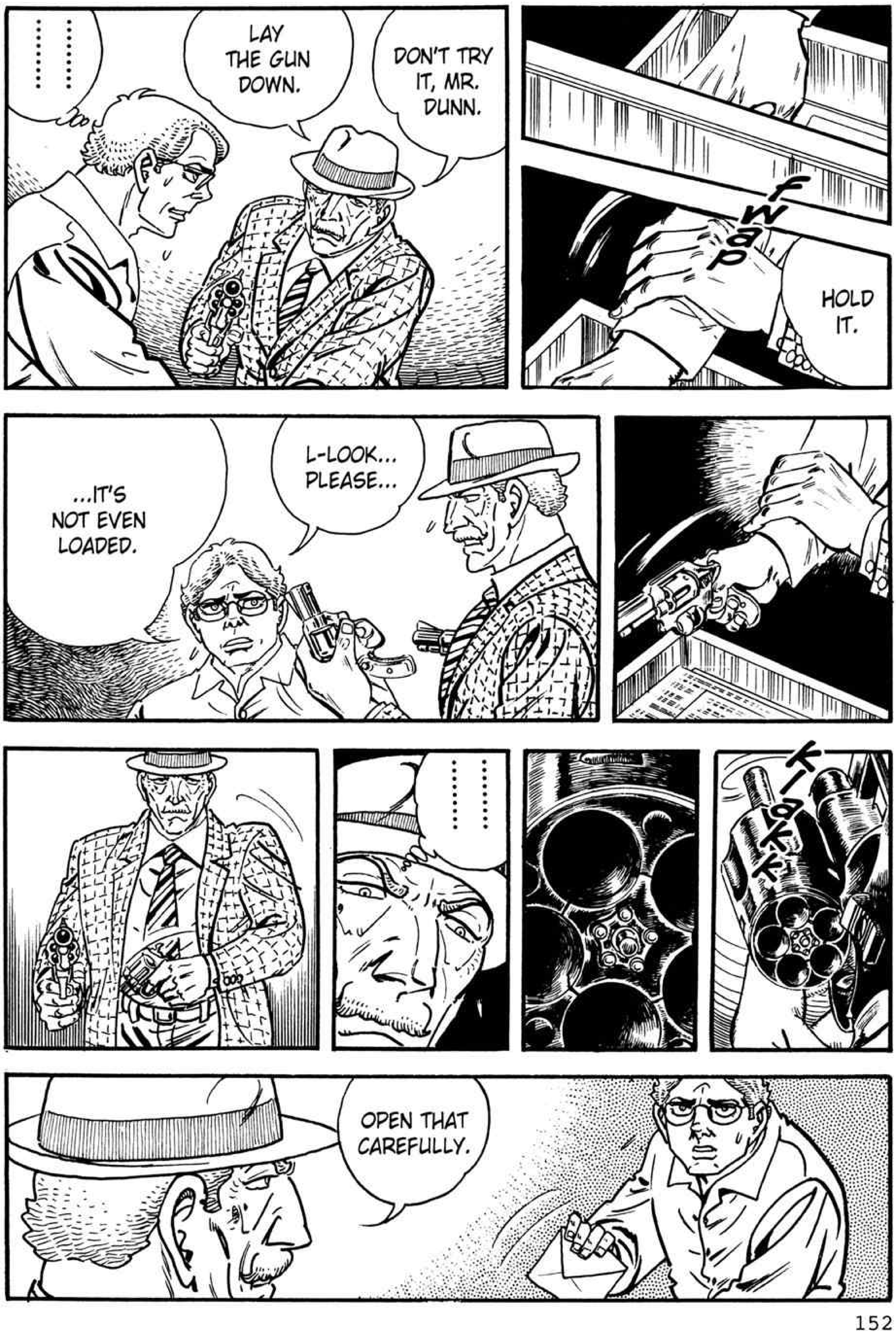
WALTER... IT'S ME.
...MR. DUNN, WHAT ARE YOU DOING HERE SO LATE?
I KNOW IT'S A BOTHER, BUT...

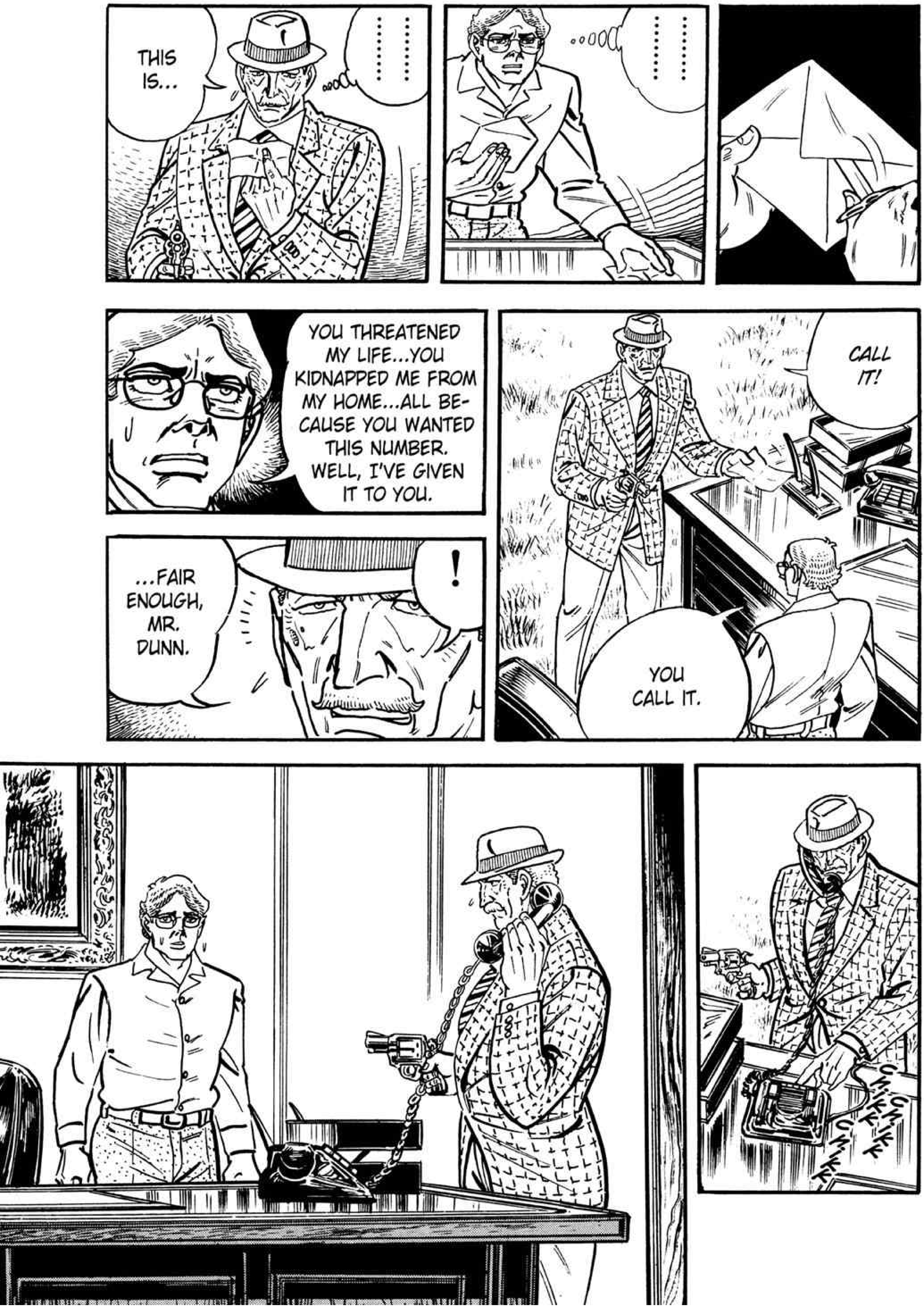
THERE'S SOME PAPERS IN MY OFFICE WE'VE SIMPLY GOT TO LOOK OVER BEFORE MORNING.
...I NEED TO HAVE AN EMERGENCY MEETING WITH THIS MAN.
......
......
I GET NERVOUS SO EARLY IN THE MORNING!
...I SHOULDN'T BE DOING THIS, MR. DUNN.
JUST PLEASE DON'T MAKE A HABIT OF IT, OKAY?

Chak
Chik
INSIDE!
……

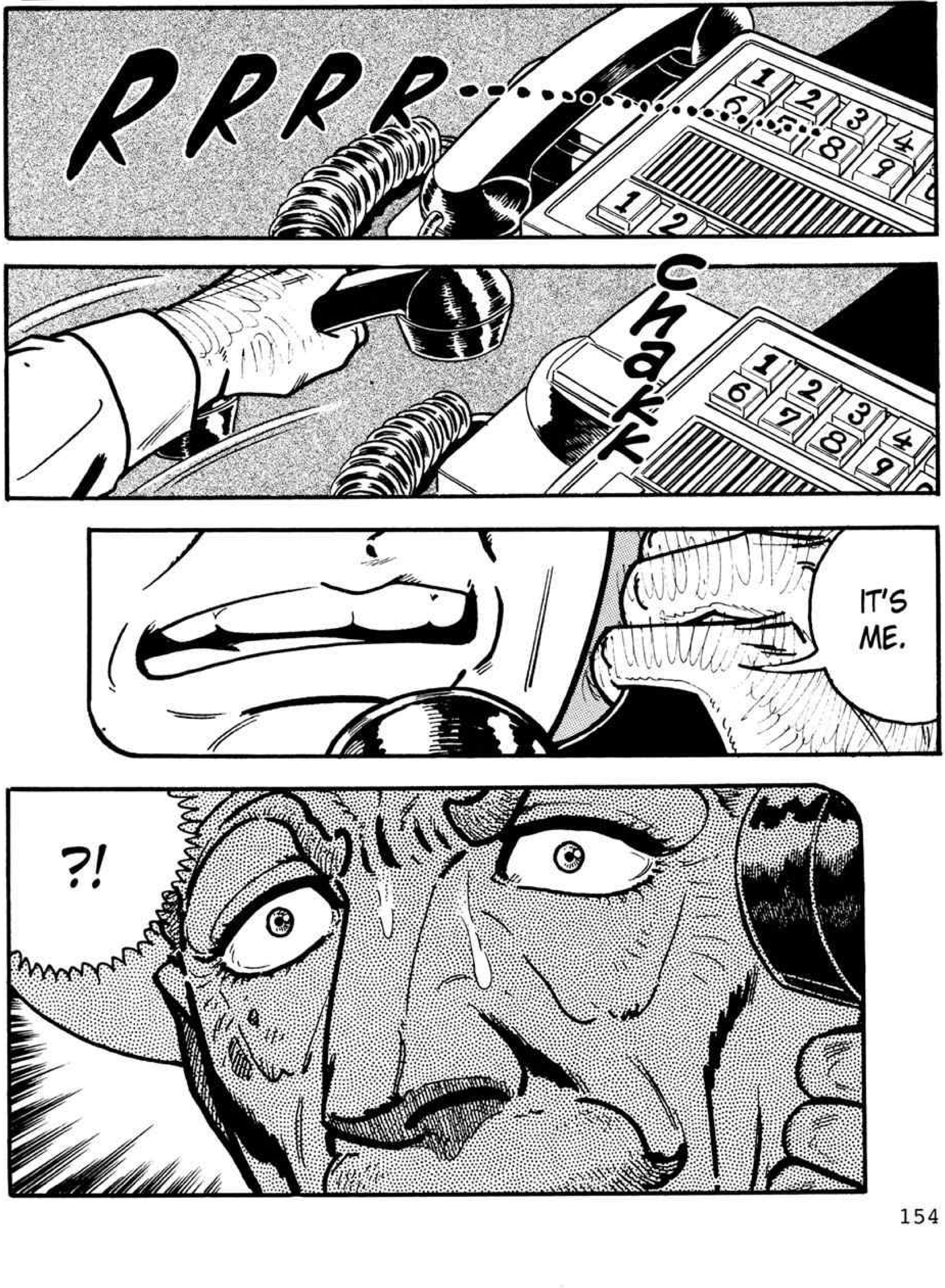
......
MY OFFICE...
klik chak
fwik
ktmp

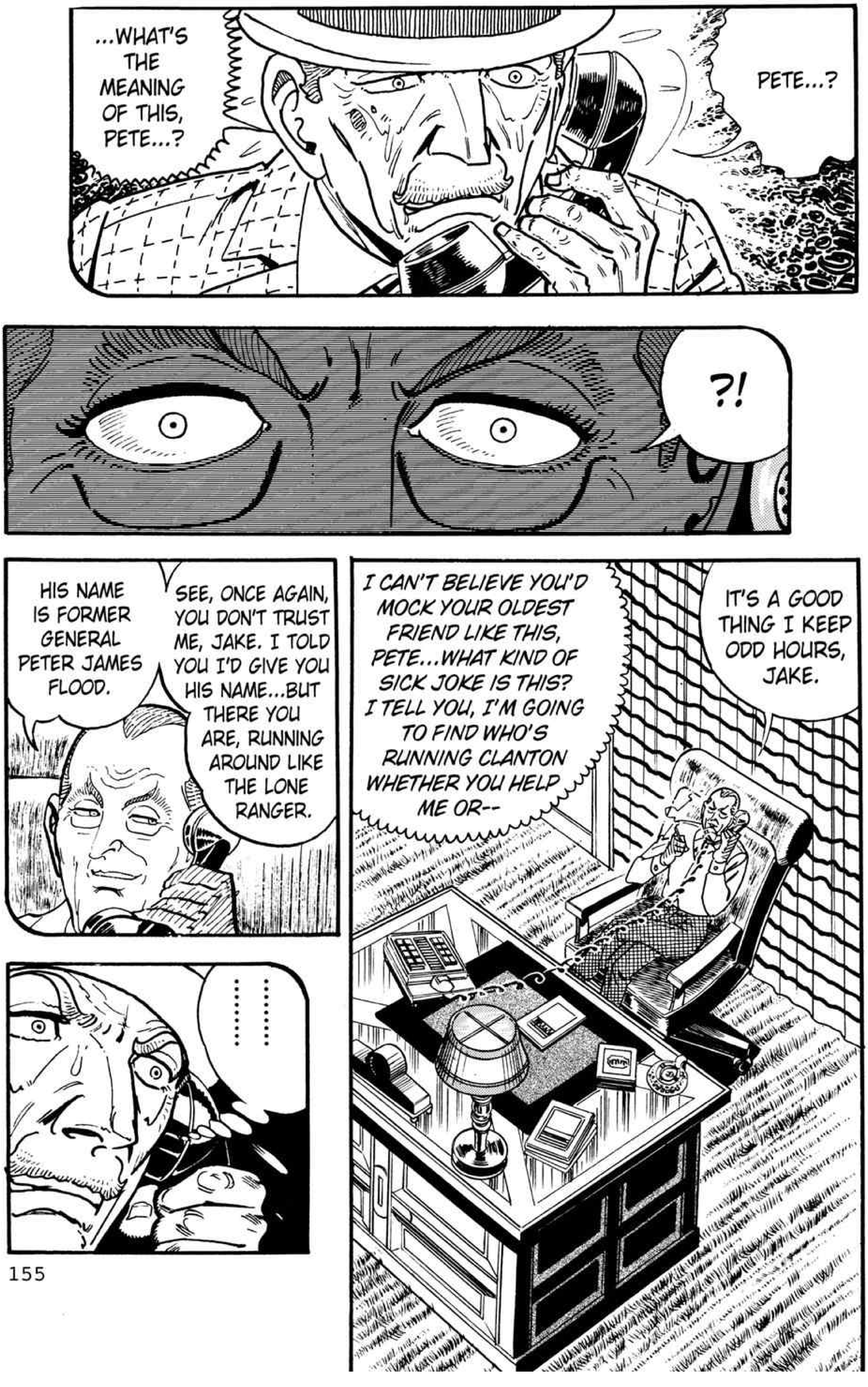

WELL, I THOUGHT *I* HAD A NICE OFFICE, BUT LOOK AT THIS! OF COURSE, YOU WOULDN'T WANT TO MAKE A BAD IMPRESSION ON PEOPLE WHO THINK THEY OWN THE WORLD...
......
Wooo...
NOW, THE NUMBER.
chik

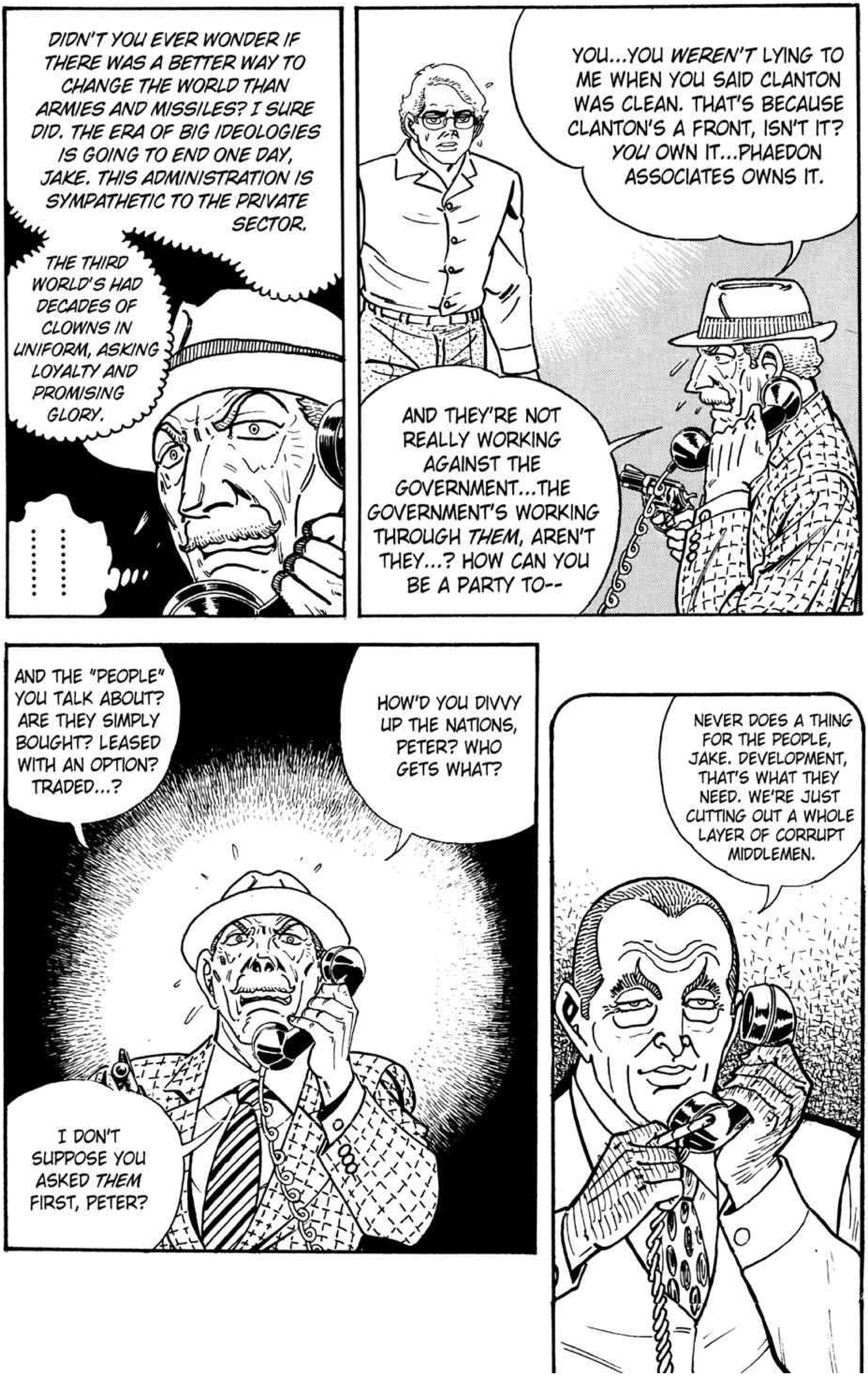

fwap
HOLD IT.
DON'T TRY IT, MR. DUNN.
LAY THE GUN DOWN.
......
L-LOOK... PLEASE...
...IT'S NOT EVEN LOADED.
klakk
......
OPEN THAT CAREFULLY.

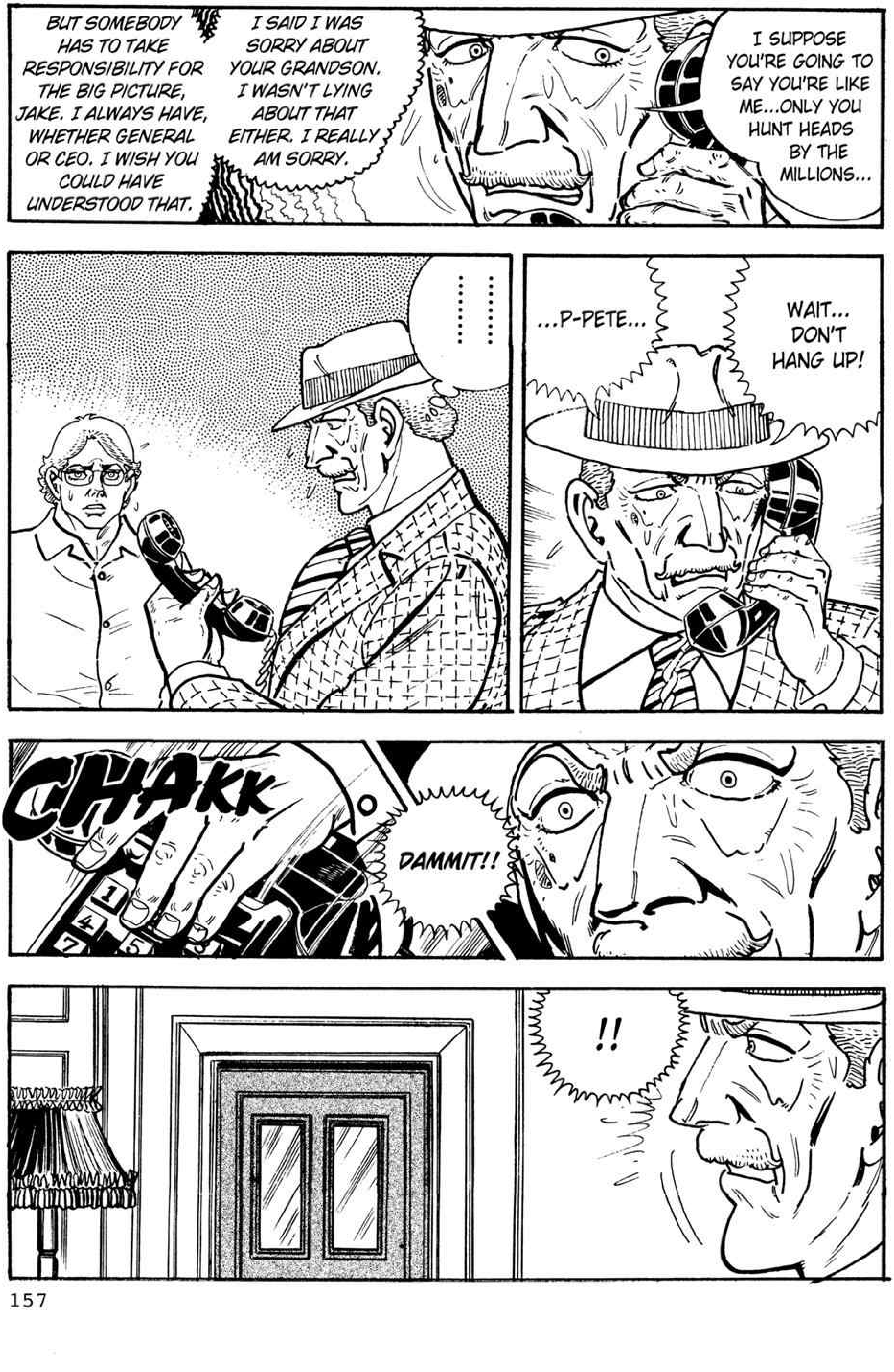

THIS IS...
......
......
YOU THREATENED MY LIFE...YOU KIDNAPPED ME FROM MY HOME...ALL BECAUSE YOU WANTED THIS NUMBER. WELL, I'VE GIVEN IT TO YOU.
...FAIR ENOUGH, MR. DUNN.
!
CALL IT!
YOU CALL IT.
CHIKK
CHIKK
CHIKK

PART 12 CONNECTION

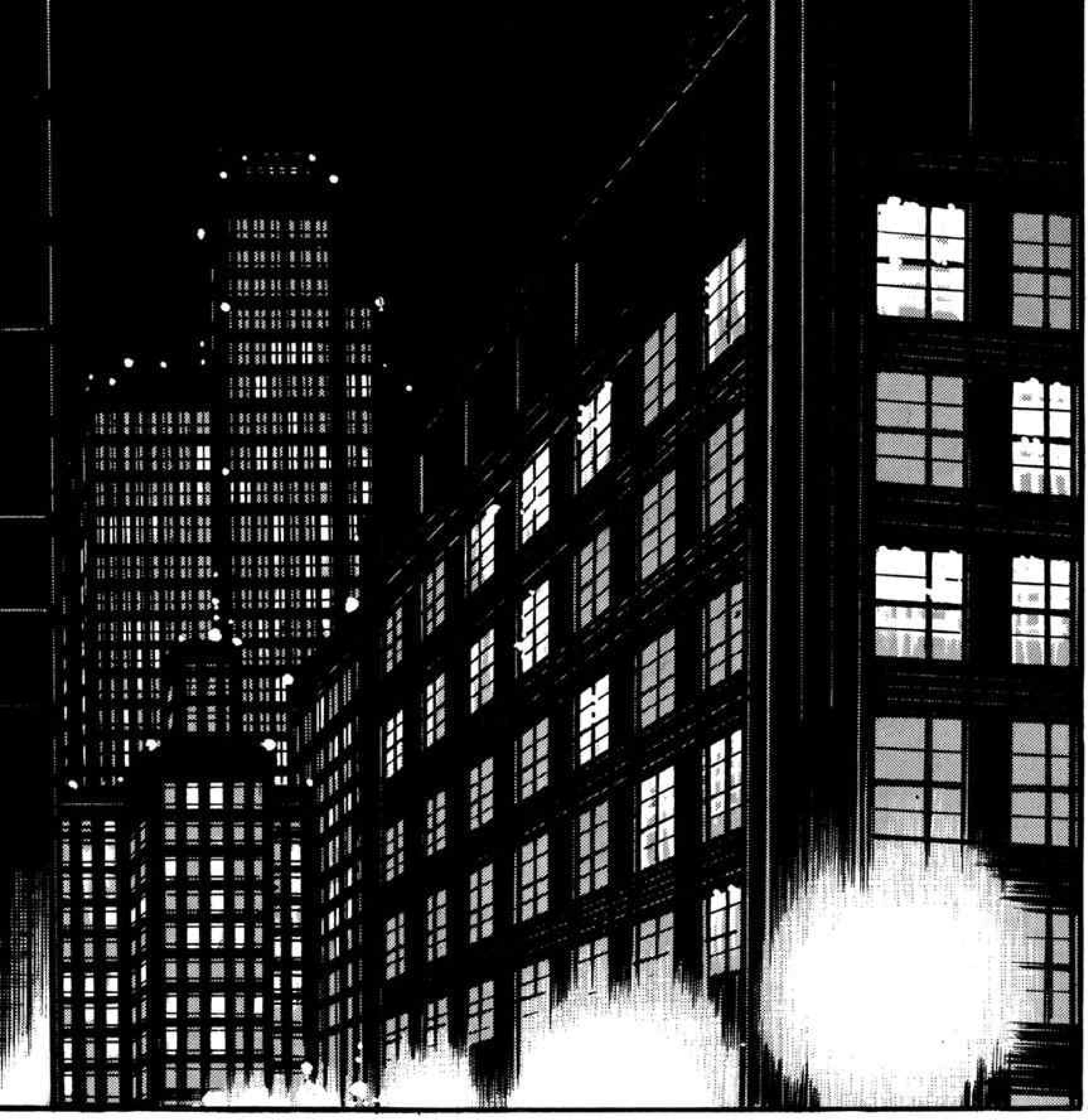

RRRR
Chakk
IT'S ME.
?!


...WHAT'S THE MEANING OF THIS, PETE...?
PETE...?
?!
HIS NAME IS FORMER GENERAL PETER JAMES FLOOD.
SEE, ONCE AGAIN, YOU DON'T TRUST ME, JAKE. I TOLD YOU I'D GIVE YOU HIS NAME...BUT THERE YOU ARE, RUNNING AROUND LIKE THE LONE RANGER.
......
I CAN'T BELIEVE YOU'D MOCK YOUR OLDEST FRIEND LIKE THIS, PETE...WHAT KIND OF SICK JOKE IS THIS? I TELL YOU, I'M GOING TO FIND WHO'S RUNNING CLANTON WHETHER YOU HELP ME OR--
IT'S A GOOD THING I KEEP ODD HOURS, JAKE.


DIDN'T YOU EVER WONDER IF THERE WAS A BETTER WAY TO CHANGE THE WORLD THAN ARMIES AND MISSILES? I SURE DID. THE ERA OF BIG IDEOLOGIES IS GOING TO END ONE DAY, JAKE. THIS ADMINISTRATION IS SYMPATHETIC TO THE PRIVATE SECTOR.
THE THIRD WORLD'S HAD DECADES OF CLOWNS IN UNIFORM, ASKING LOYALTY AND PROMISING GLORY.
……
YOU...YOU *WEREN'T* LYING TO ME WHEN YOU SAID CLANTON WAS CLEAN. THAT'S BECAUSE CLANTON'S A FRONT, ISN'T IT? *YOU* OWN IT...PHAEDON ASSOCIATES OWNS IT.
AND THEY'RE NOT REALLY WORKING AGAINST THE GOVERNMENT...THE GOVERNMENT'S WORKING THROUGH *THEM*, AREN'T THEY...? HOW CAN YOU BE A PARTY TO--
AND THE "PEOPLE" YOU TALK ABOUT? ARE THEY SIMPLY BOUGHT? LEASED WITH AN OPTION? TRADED...?
HOW'D YOU DIVVY UP THE NATIONS, PETER? WHO GETS WHAT?
I DON'T SUPPOSE YOU ASKED *THEM* FIRST, PETER?
NEVER DOES A THING FOR THE PEOPLE, JAKE. DEVELOPMENT, THAT'S WHAT THEY NEED. WE'RE JUST CUTTING OUT A WHOLE LAYER OF CORRUPT MIDDLEMEN.

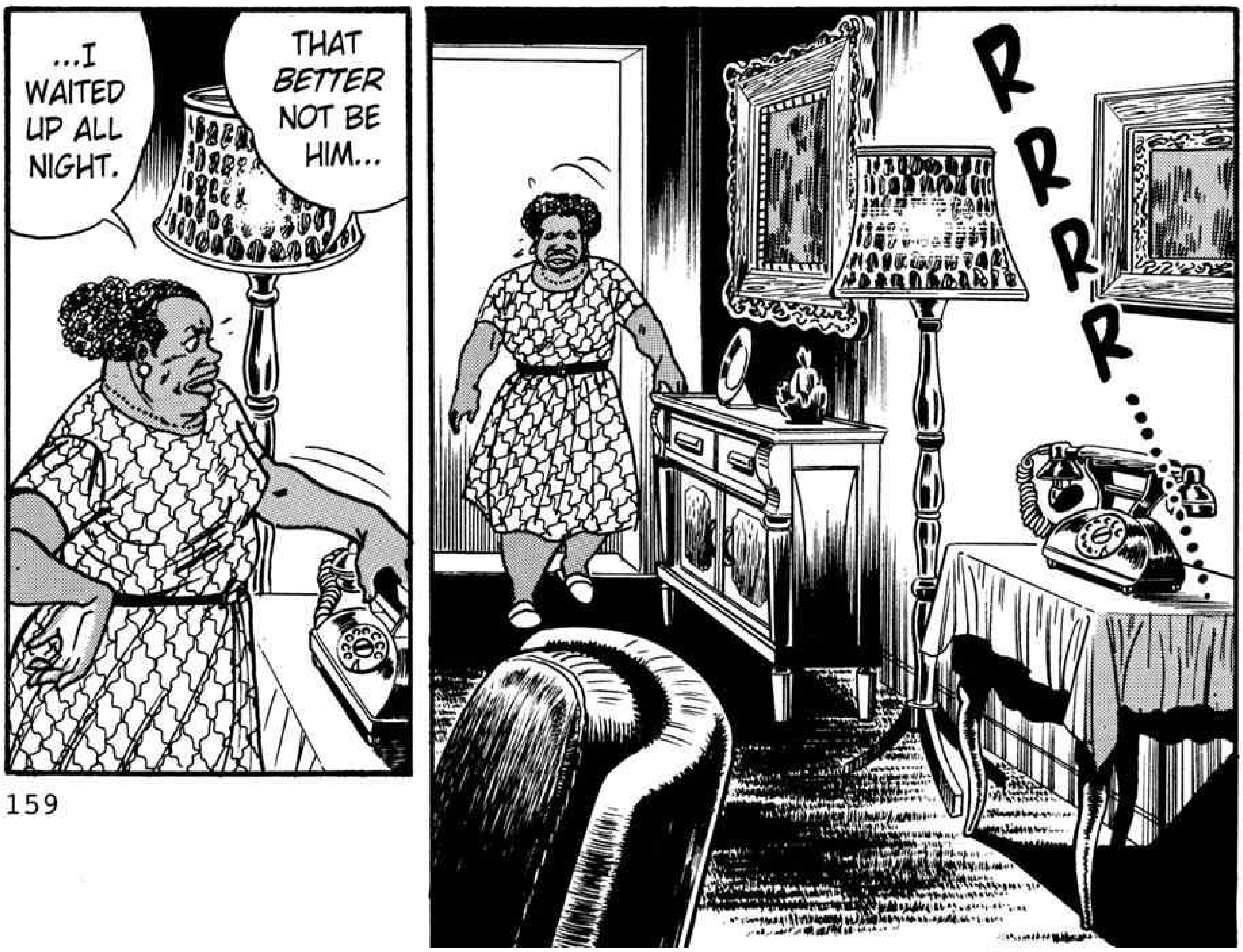

BUT SOMEBODY HAS TO TAKE RESPONSIBILITY FOR THE BIG PICTURE, JAKE. I ALWAYS HAVE, WHETHER GENERAL OR CEO. I WISH YOU COULD HAVE UNDERSTOOD THAT.
I SAID I WAS SORRY ABOUT YOUR GRANDSON. I WASN'T LYING ABOUT THAT EITHER. I REALLY AM SORRY.
I SUPPOSE YOU'RE GOING TO SAY YOU'RE LIKE ME...ONLY YOU HUNT HEADS BY THE MILLIONS...
......
...P-PETE...
WAIT... DON'T HANG UP!
CHAKK
DAMMIT!!
!!

YOU BASTARD... WELL, YOU'VE GOT ME.
BUT I'VE GOT YOU TOO, NOW...
...I'VE GOT YOU.
Chak
THEY'LL BE WATCHING MY FAMILY...



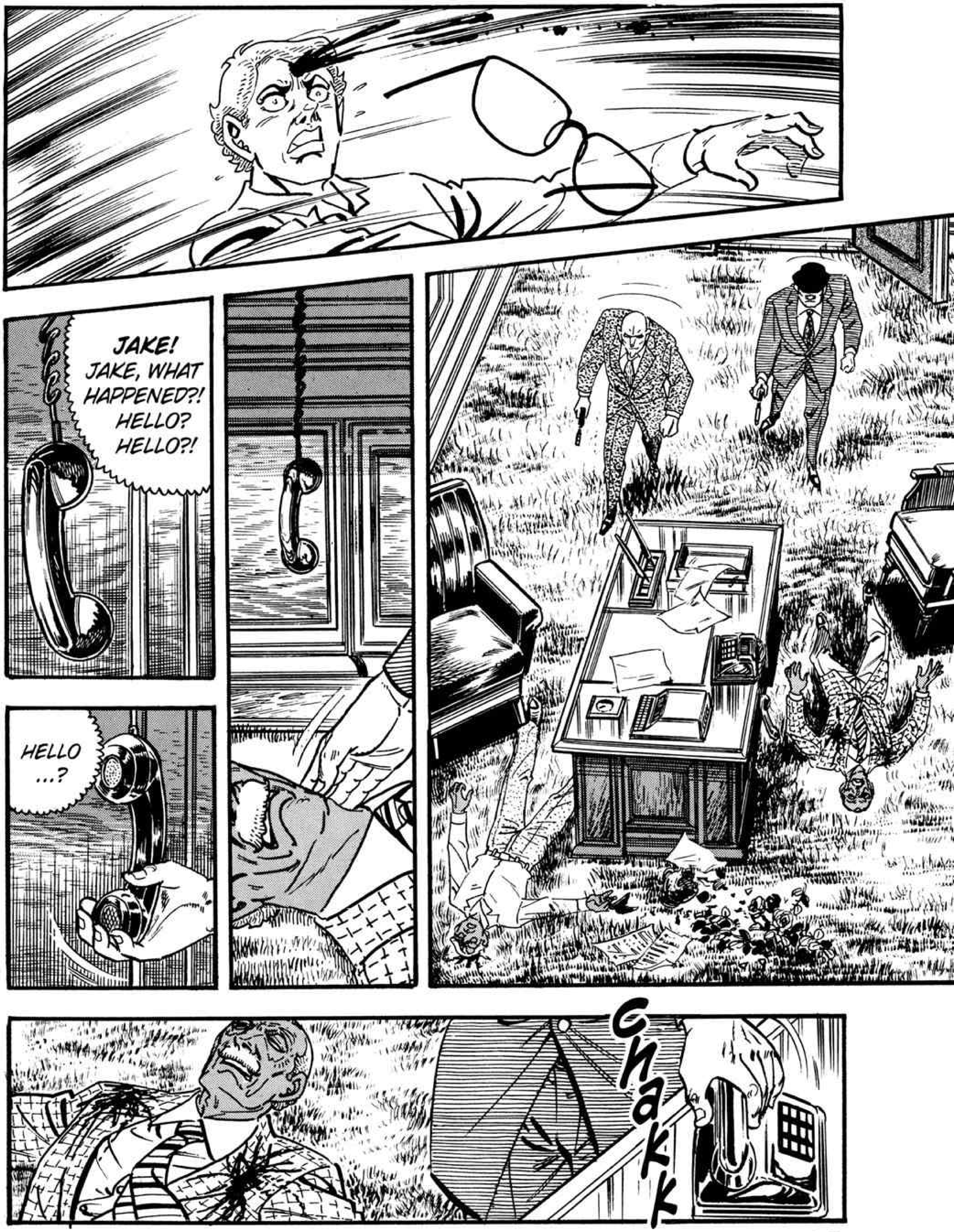
PART 13

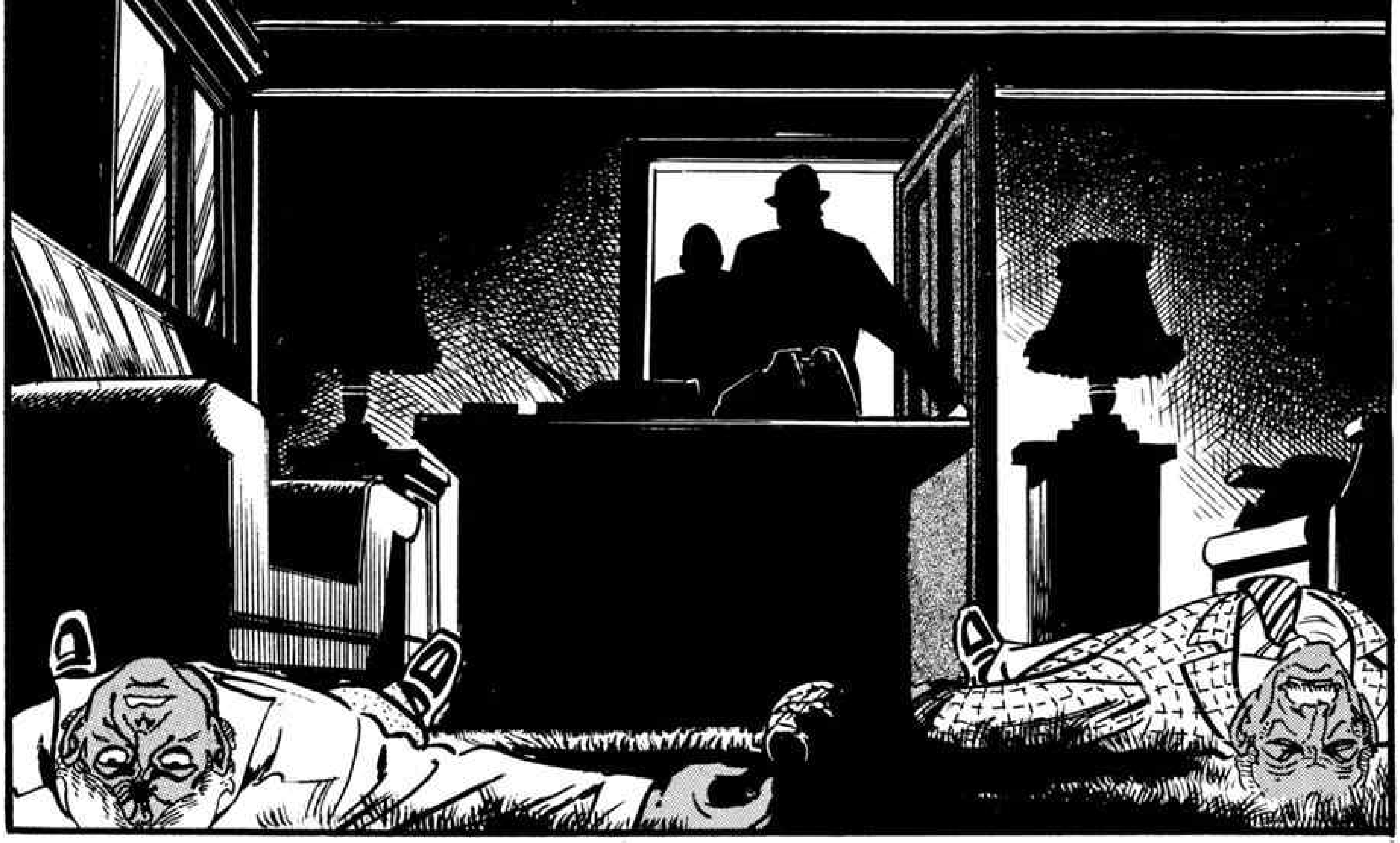
LAST CALL


RRRRR……
THAT *BETTER* NOT BE HIM…
…I WAITED UP ALL NIGHT.

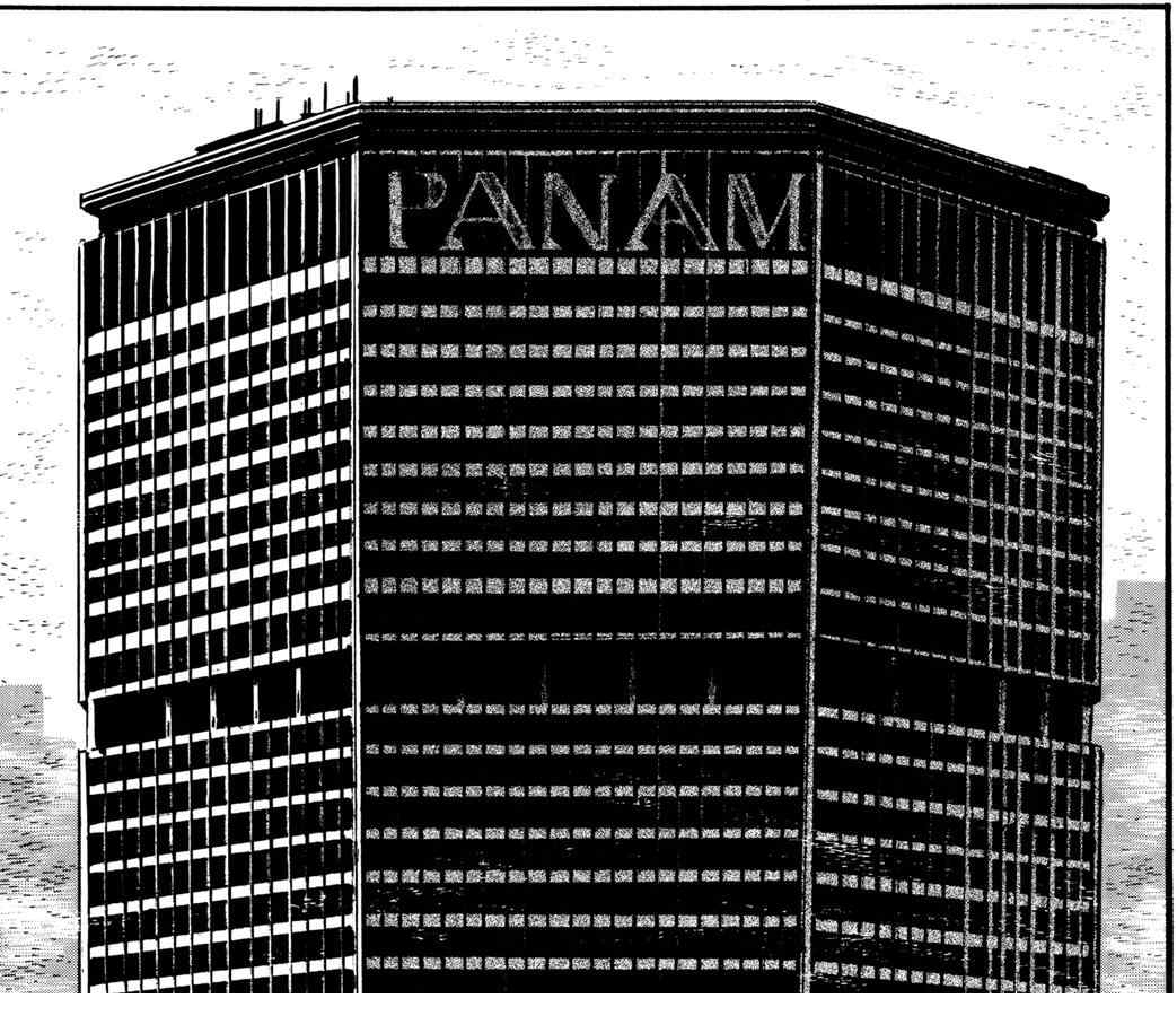
JOHNSON RESIDENCE. TO ***WHOM*** AM I SPEAKING ...?
JAKE!
WHERE HAVE YOU *BEEN*? I HAVEN'T SEEN YOU IN A ***WEEK!*** DID YOU FORGET WE MADE PLANS FOR--
WH...WHAT? THE ONE BACK WHEN YOU WERE IN THE WAR...? YES, I'VE GOT A COPY SOMEWHERE...
JAKE, YOU SOUND...IS SOMETHING WRONG...?
BETH, PLEASE LISTEN CAREFULLY. I NEED YOU TO FIND THAT PHOTO AND GIVE IT TO A MAN. I WAS GOING TO DO IT, BUT I CAN'T.
HE'LL BE AT GRAND CENTRAL TOMORROW AT 5 P.M. WAITING ON THE PLATFORM OFF THE GRAYBAR PASSAGE, JUST INSIDE THE THIRD DOOR.
HE'S AN ASIAN...HIS NAME IS DUKE TOGO.
TELL HIM IT'S THE HEAD OF PHAEDON.
PHAEDON...THAT'S RIGHT. AND...AND GIVE DON A CALL NEXT WEEK. YOU'RE GETTING HALF MY STOCK NOW...HE'LL HAVE THE PAPERS.
I LOVE YOU, BETHANY.
WHAMM

CHAKK
BLAMMM
BLAMMMMMMMMMMM
BLAMMMMM
KTNP
BLAMMMMMMMMMM


JAKE! JAKE, WHAT HAPPENED?! HELLO? HELLO?!
HELLO ...?
CHAKK



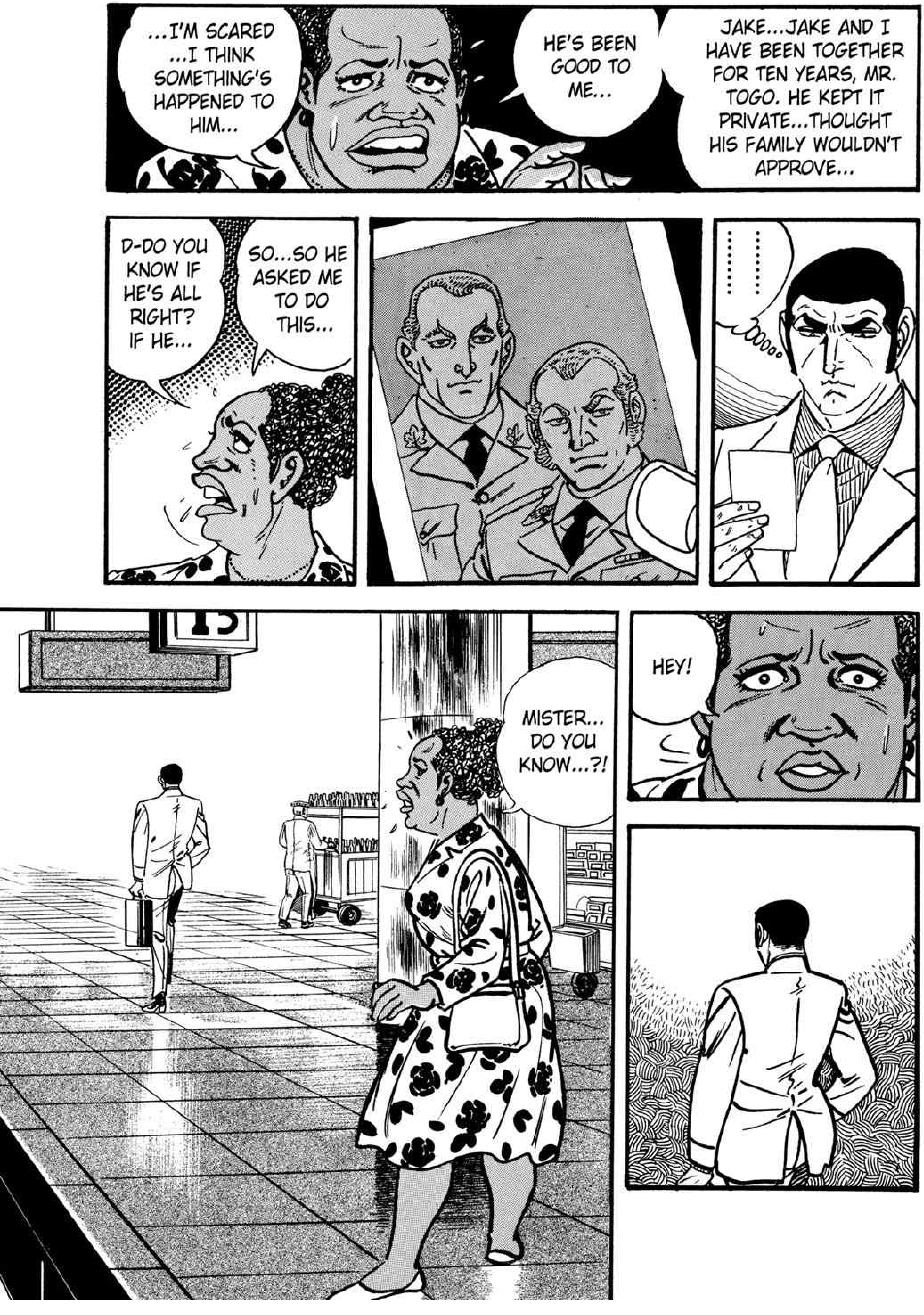
PART 14 DEPARTURE



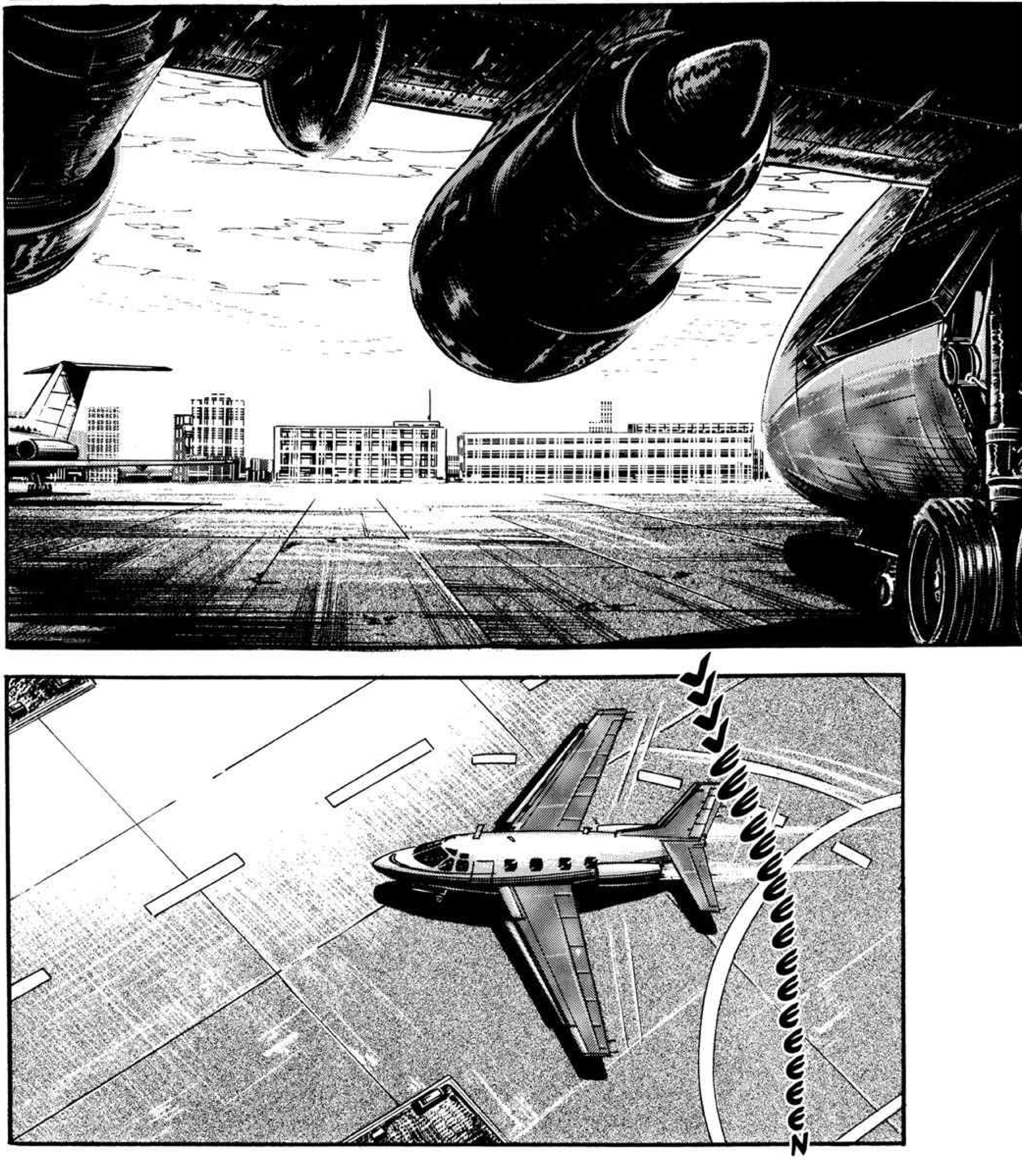
13
14
KODAK
DINGG DINGG DINGG DINGG
13
ALL ABOAAAARD! MOUNT VERNON, PORT CHESTER, GREENWICH, STAMFORD...

13
……
YOU'RE HIM, RIGHT? YOU'RE THAT ASIAN GUY...?
……

ARE YOU DUKE WHATEVER ?!
WELL?!
...YES, DUKE TOGO...
THANK GOD...
13
WHHRRRRRRNNNNNN
DINGGDINGGDINGG
!!
JAKE...HE...MR. POTTER...ASKED ME TO GIVE YOU THIS PICTURE LAST NIGHT...AND TELL YOU..."IT'S THE HEAD OF 'FAY-DONE'..."
DOES...DOES THAT MAKE ANY SENSE TO YOU...?
....


JAKE...JAKE AND I HAVE BEEN TOGETHER FOR TEN YEARS, MR. TOGO. HE KEPT IT PRIVATE...THOUGHT HIS FAMILY WOULDN'T APPROVE...
HE'S BEEN GOOD TO ME...
...I'M SCARED ...I THINK SOMETHING'S HAPPENED TO HIM...
SO...SO HE ASKED ME TO DO THIS...
D-DO YOU KNOW IF HE'S ALL RIGHT? IF HE...
......
13
HEY!
MISTER... DO YOU KNOW...?!

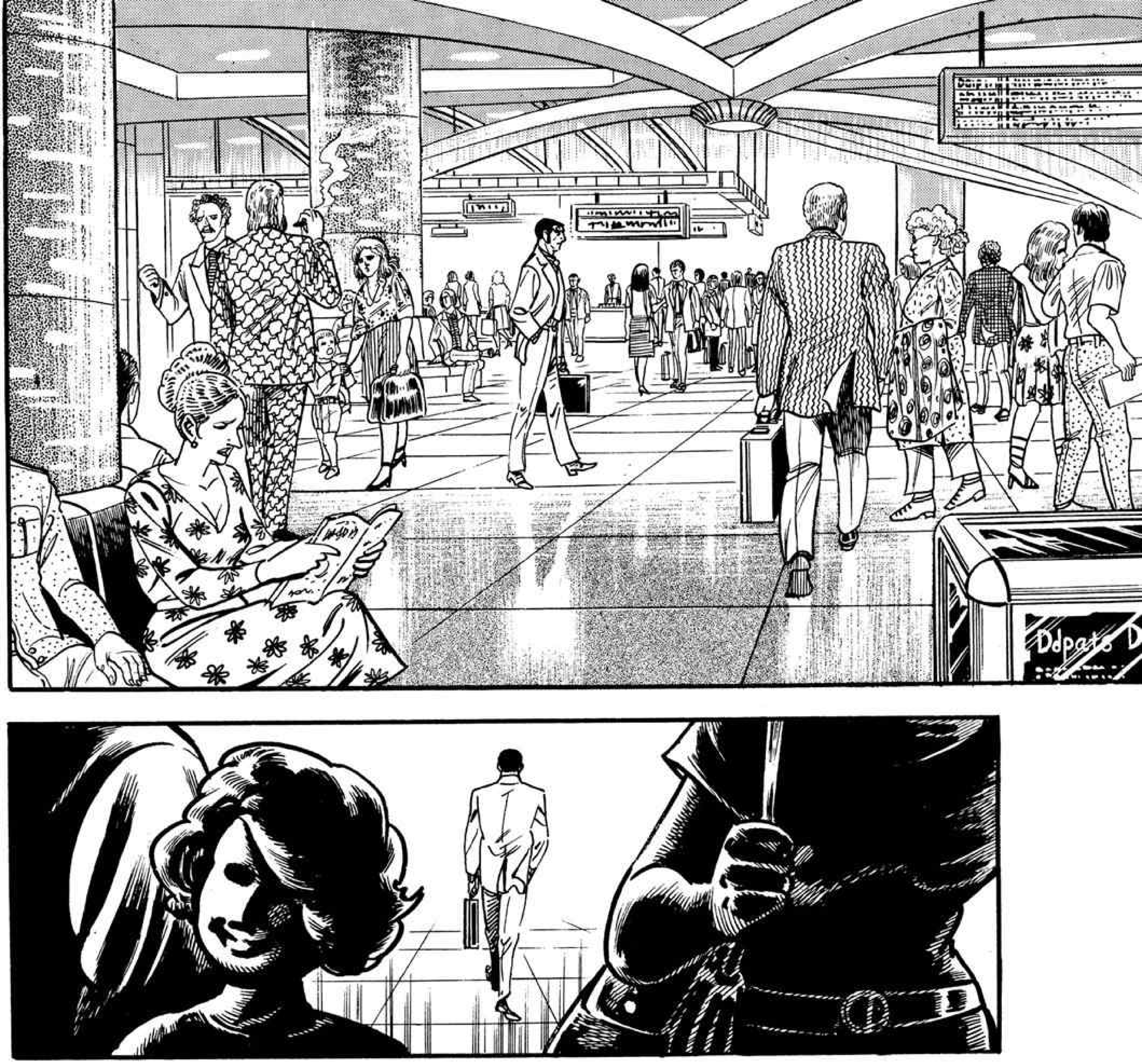
PART 15 EL CAMINO DEL PROGRESO


JJJJEEEEEEEEEEEEEEEN

VVVRRRRRRRRRMMMMMMMMMMNNN

VVVVRRRRRMMMMMMNNN
fwich
shhhhpp
VVVVRRRRRRRRRRMMMMM M M MMNNNNNNN

I CAN'T BELIEVE HE CAN NOD OFF IN ALL THAT TAKE-OFF NOISE...
GUESS HE'LL SLEEP 'TIL SAN SALVADOR... DOES IT FEEL A LITTLE CHILLY IN HERE TO YOU...?
WELL, IT'LL BE WARM WHERE WE'RE GOING.
VVVVRRRRRRRMMMMMMMNNN

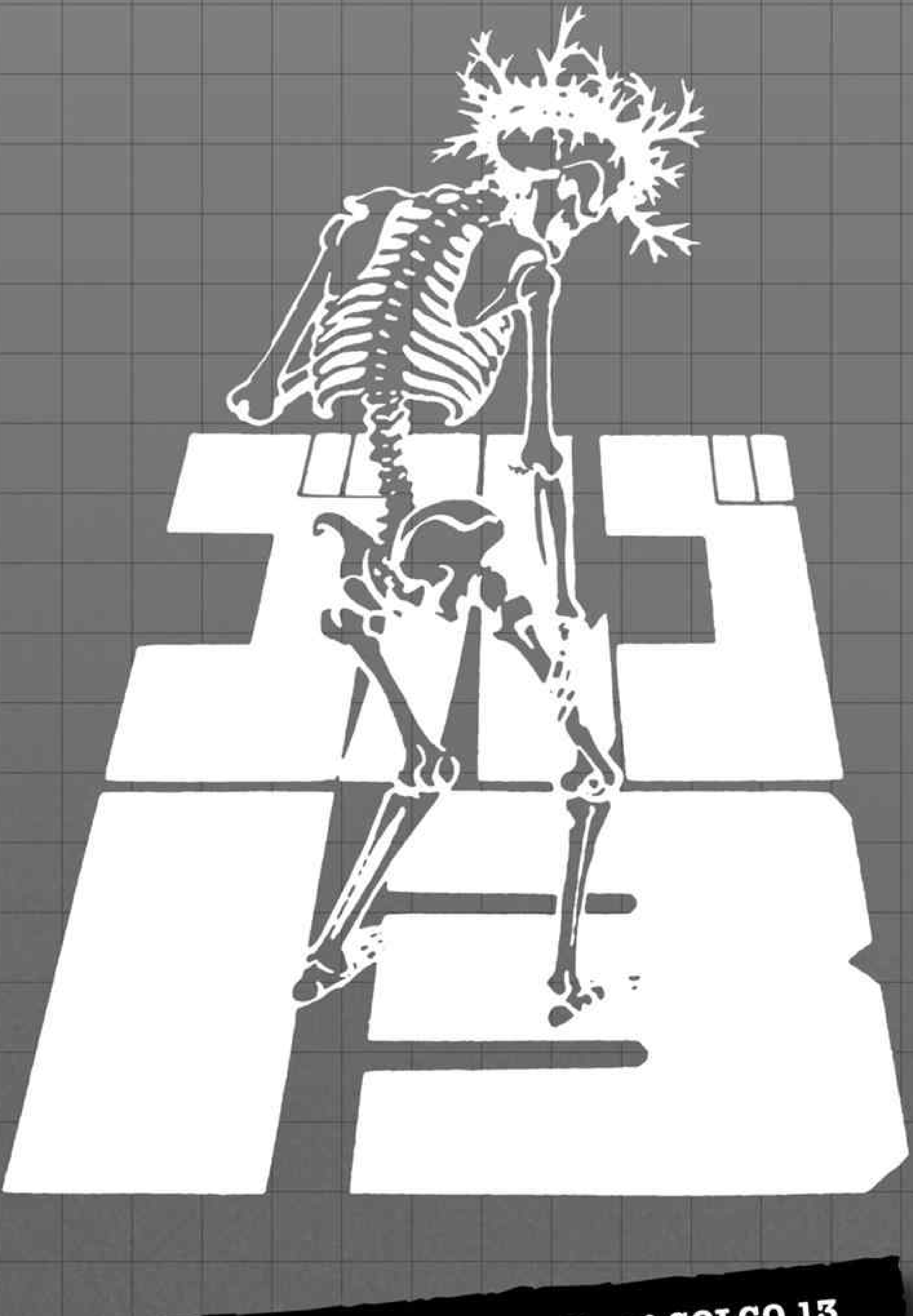


END

Headhunter
Golgo 13 Story #204, October 1983

FILE 13

Secrets of the World's Deadliest Assassin



Summary: History and profile of **GOLGO 13** (a.k.a. "Duke Togo," other aliases) since 1968; sources include former KGB, CIA, SIS, Mossad, and other world intelligence agencies.

Commentary by Makoto Tezuka

- In reading *Golgo 13* over again, I found myself startled at how Takao Saito-sensei has been drawing this work for decades now, yet its style has remained the same since it began publication. This was extremely surprising. The stories may have gradually acquired more detail in terms of setting—the amount of history and background that they give out—but in terms of narrative style, this manga has been a completed work from its very start in 1969.

- It varies by the individual artist, but most creators working on the same project for years feel boredom eventually. And even if the creator doesn't become bored, his audience might, requiring the creator to make changes if he wants them to stick around. Even if the basics of the work remain the same, a creator may decide to change the style a little, or, every once in a while, approach the work from a different angle. In a typical manga, we'd see a chapter about an ordinary day in the life of Duke Togo, what he does when he's not on a job. But *Golgo 13* is different.

- Looking at it from my standpoint as a filmmaker, I sense that Saito-sensei takes care in creating his work as a two-dimensional movie. He's not alone in treating manga as a cinematic medium, of course, but I feel a particular focus in his case, that makes me look at *Golgo 13* as frames and a plot.

- To explain it in simple terms, movies often begin with an "establishing shot" that sets the wide view, that of the world surrounding its story. Then the film moves on to the location of interest to the plot—let's say, into a building—where we'll then meet the characters of the story. This is the point where the story actually begins. When the story moves onto the next scene, it will repeat the process, with a new establishing shot. Sometimes the shot itself will be sufficient to stamp the time and place of the scene; or that information might be supplemented with the use of screen titles, a technique revived in the 1990s by *The X-Files*. In either case, the director wishes to establish a sense of scale.

- Saito-sensei explains his *Golgo 13* stories scene by scene, in a pattern from which he rarely deviates. When I was asked to write this piece on the manga's visual aspects, I decided to approach it through my own idiom, that of a filmmaker. Let's begin, then, with the basic lens work.

- The most simple, and dated, "special effect" in a movie is the close-up. Normally this is done not by bringing the camera itself closer (although this approach is certainly also used), but by bringing the image closer with a zoom lens. When a subject is zoomed in upon, the background around the subject becomes blurred; if you want to show the person and the background together, you need to use a wider angle lens than normal.

- In filmmaking, you can't achieve both an extreme close-up on a face and a background in sharp focus—that is, not without special effects. Yet for the manga artist to achieve this on a page is the easiest thing in the world.

Makoto Tezuka

Born 1961 in Tokyo. Screenwriter, author, and film director. Beginning with 8 mm works in high school, his professional debut was with the movie *Legend of the Stardust Brothers* in 1985. His 1999 work *The Innocent (Hakuchi)* won the Future Film Digital Award at the Venice Film Festival. Son of the late Osamu Tezuka, and husband of manga artist Reiko Okano, most recently he has overseen the new TV anime adaptation of his father's *Black Jack*, as well as *Pluto*, Naoki Urasawa's acclaimed reimagining of the *Astro Boy* manga.

Famous Quotes:

"In this world, only those diseased with paranoia and sick with cowardice have the right to live..."

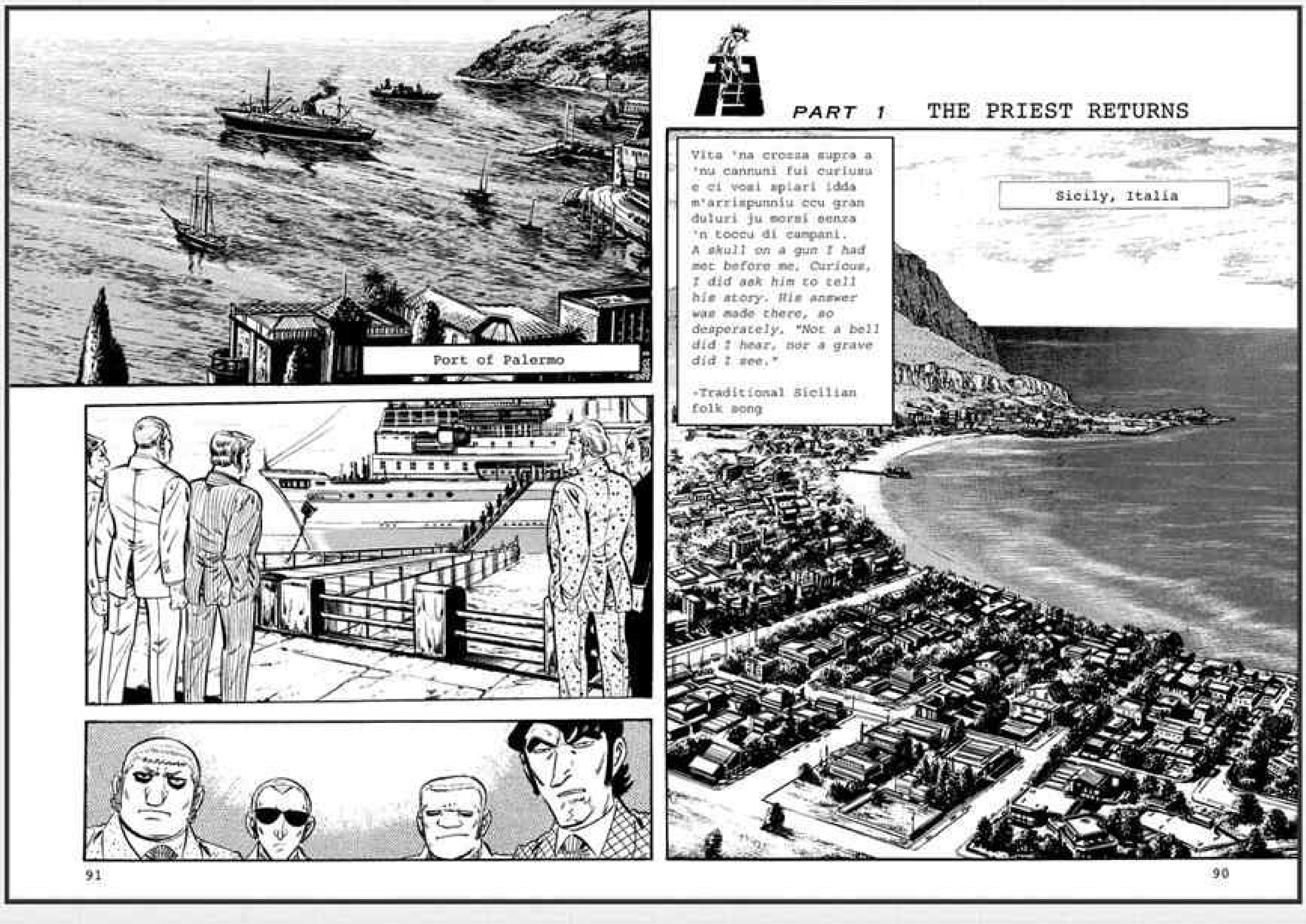
(Story #130, "Sexy Tiger," 1978).

Basic Grammar

• Anything can be accomplished in drawings. If you read Osamu Tezuka's *Phoenix*, you'll begin to see the possibilities.

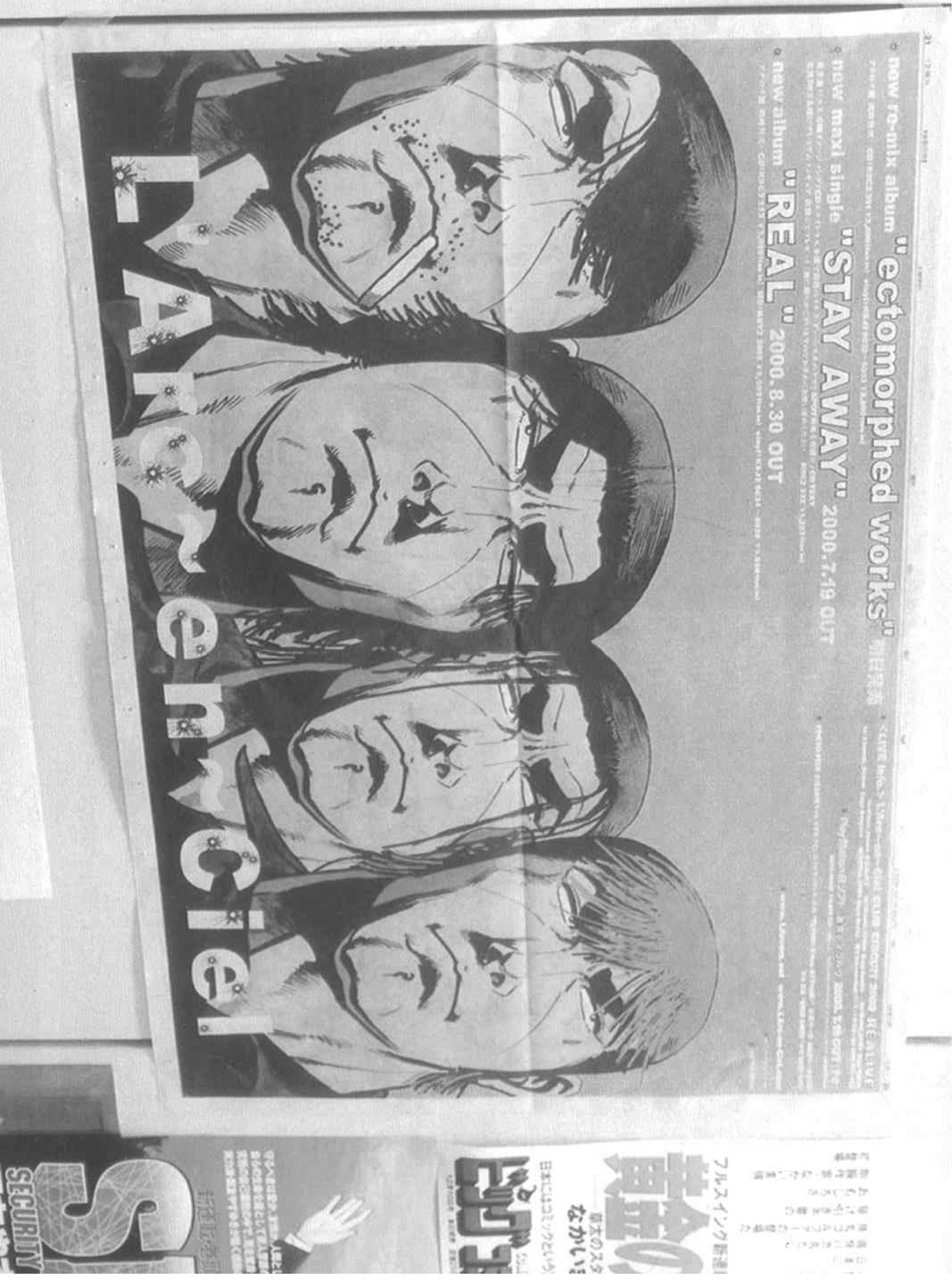
• In *Golgo 13*, all "lenses" are used appropriately, with knowledge of a basic film grammar that is easy on the eyes, as it were. As a filmmaker, I can't help but be aware of the fact Saito-sensei does not face the problem of focus—nevertheless I see the rules of what I do being followed on the page.

• Prior to the 1950s, films were primarily enjoyed as a pastime, a way to be passively entertained. The emphasis was upon the audience experiencing it, not the director making it. The filmmaker who made his style too apparent was the oddball. With the rise of *auteur* theory in the 1950s, things began to change. If there was a message to be conveyed, it was no longer simply through the statements of the plot or the moral outlook of the characters. Now the message was in the visual style as well—this is one of the deeper meanings of the phrase, "art for art's sake."


PART 1 THE PRIEST RETURNS
Vita 'na crozza supra a 'nu cannuni fui curiusu e ci vosi spiari idda m'arrispunniu ccu gran duluri ju morsi senza 'n toccu di campani. A skull on a gun I had met before me. Curious, I did ask him to tell his story. His answer was made there, so desperately. "Not a bell did I hear, nor a grave did I see." -Traditional Sicilian folk song
Sicily, Italia
90
Port of Palermo
91

The restrained film grammar of *Golgo 13*—from establishing shot to the characters of the scene in two pages.

The editorial section of *Big Comic* magazine, where a new chapter of *Golgo 13* has appeared every two weeks since its very first issue (dated January '69) hit the stands on November 29, 1968. This 2000 promo poster of the extremely popular Japanese band L'Arc~en~Ciel attests to the equally iconographic power of Golgo, more than 30 years after his debut.


new re-mix album "ectomorphed works"
new maxi single "STAY AWAY" 2000.7.19 OUT
new album "REAL" 2000.8.30 OUT
L'Arc~en~Ciel

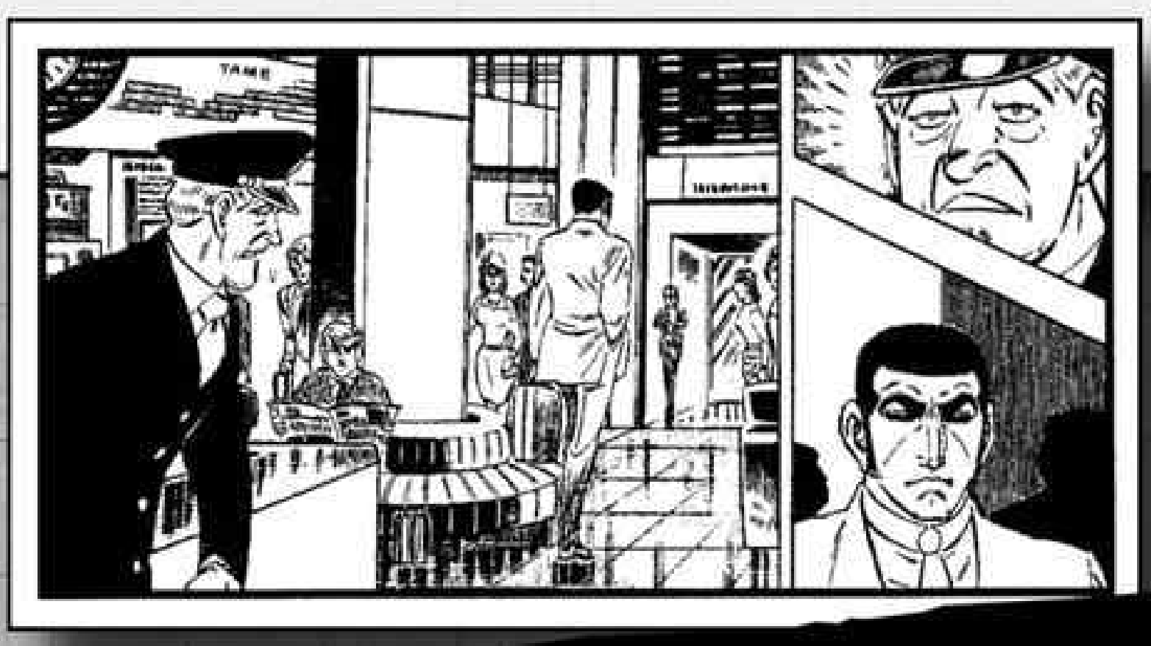
- An example from film of a failure (although maybe I shouldn't call it a failure) in this regard is Captain Willard, the protagonist of *Apocalypse Now* (note: the Japanese name of this film is *Jigoku de no mokushiroku*, meaning "The [Biblical] Revelation in Hell"—ed.), whose taciturn nature seems to make his existence very thin. No physically and mentally normal person speaks as little as Golgo does in reality. It's hard to find someone with this little sense of humanity and emotions—although, from a foreigner's standpoint, Japanese people may appear that way.

- Osamu Tezuka's eponymous manga hero *Black Jack* ran for ten years and seventeen volumes. He also started off as a cool, quiet, scarred, mysterious character, doing impossible jobs for big money, yet he became gradually more normal, and started to give off the stench of humanity. The only thing that remained of the original man in the end was his clothes.

- Saito-sensei's work may be thought of as a "normal" manga, known and popular to many, but although he presents a work that is easy for the readers to follow, his basic approach is unusual. If you compare *Golgo 13* to another long-running franchise, the James Bond movies, you find that even 007 showed some changes in his personality according to the demands of the time.

- *Golgo 13*, manga and character, is not like that. It is a work with a stoic expression. It does not try to sell itself to the audience with the pictures, and it demands readers take its hero's personality as it is, even as it develops complex story challenges for him. Story first, then the character—yet *Golgo 13* is strong in both points, which is exceptional. Both of those aspects are weak in most of the works out there today.

- It may be an odd conclusion, but the workmanlike nature of *Golgo 13* not only doesn't stand in the way of its popularity—it becomes a distinctive form of artistic self-expression. Golgo 13 is what he does, and his job is his expression of his own life. This is where the overlap of personalities are seen between Golgo and his creator, who has likewise devoted his career to the development of this title. I cannot help but wonder, then, if the way Golgo does his work is similar to how the author does his.



There are entire *Golgo 13* stories where its protagonist says not one single word throughout, such as here in 1974's Story #84, "National Peacekeeping Department."

Famous Quotes:

"No turning back now!"

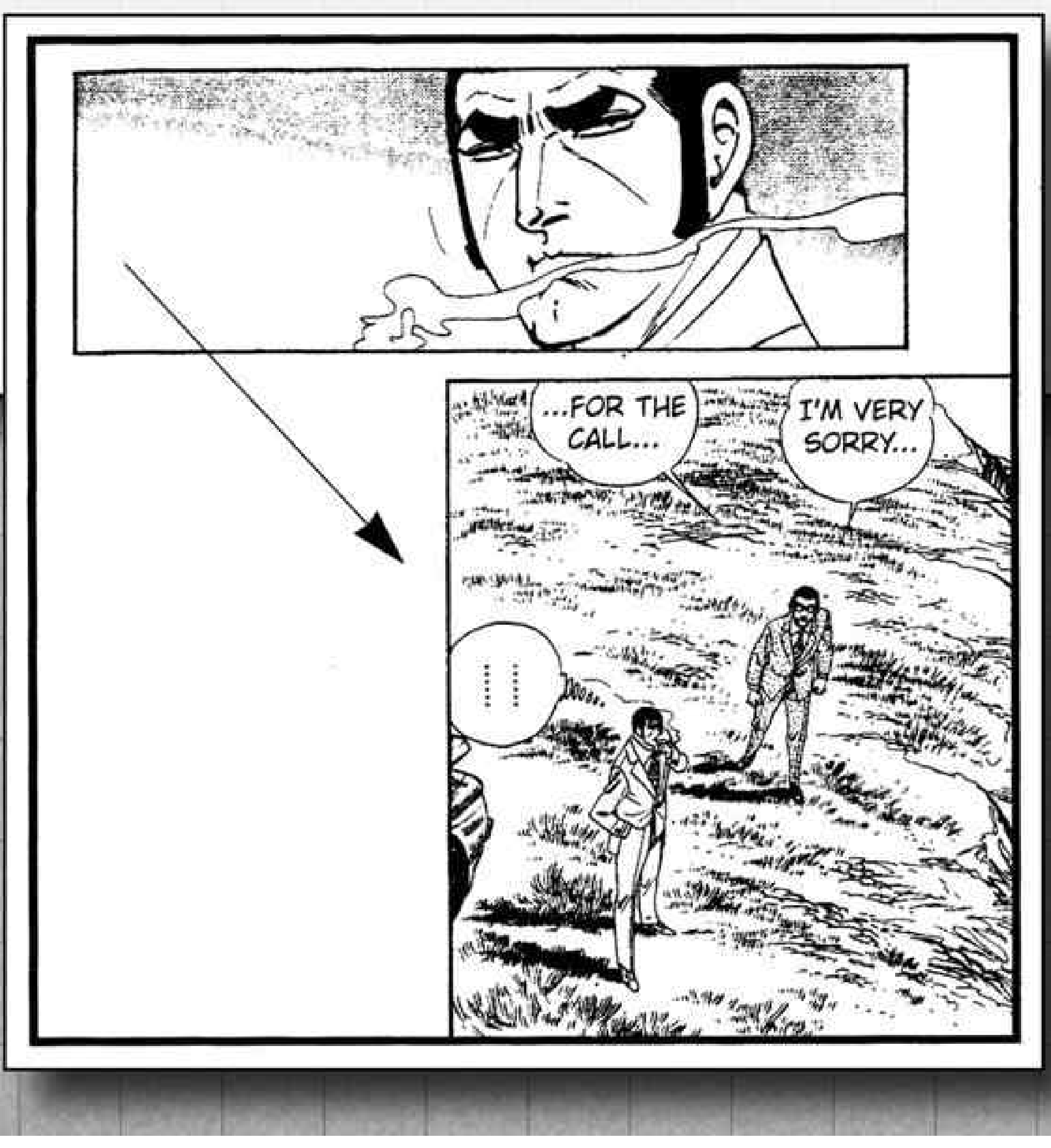
(Story #183, "Into the Wolf's Lair: The Fall of the Fourth Reich," 1982).

Experimental Elements

- If I wanted to make my own live-action film out of *Golgo 13*, I could simply use the panels as storyboards, and, even taking into account the different ratios of the panels vs. a film frame, the results would basically be the same. *Golgo 13* doesn't leave much room to bluff, nor does it necessarily offer much of a role for special effects. I mean, the manga has scenes of explosions and the like, but in reading the stories over again, I came to reexamine statements like "anything can be accomplished in drawings." Is that really true? To say a manga is cinematic doesn't mean it is cinema. There is a certain established language by which a manga depicts movement, for example, but it's not the same thing as a film camera actually capturing movement. Or take those explosions again: when you see an explosion in *Golgo 13*, what you're really seeing is the word "boom" combined with what, in a movie, would be only one frame of what is, after all, a complex phenomenon of light, sound, and expansion. I get the sense that Saito-sensei knows all this, and therefore doesn't try to draw to grab your attention. What he draws is to advance the story.

- It may sound strange if I suggest the *Golgo 13* manga, despite its basic movie grammar, has elements that in a film would be considered experimental. I'm referring to how rarely its main character seems to speak. This aspect of *Golgo 13* would stand out even more in a film (with its audio track) than it does in the manga, and is perhaps one reason why Golgo himself is "on screen" for relatively little time in many of the stories. In my film *The Innocent*, I also had a character who didn't talk much, but her thoughts were expressed through narration; *Golgo 13* doesn't allow this stylistic option for its protagonist.

Here, the close-up is the establishing shot, due to Golgo's unmistakable features. Saito proceeds to zoom out in order to introduce another character. From 1988's Story #270, "Legend of the Eagle."


I'M VERY SORRY...
...FOR THE CALL...
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